$9,600 DW DESIGN SERIES GIVEAWAY!

MODERN DRUMMER®

THE WORLD'S #1 DRUM MAGAZINE

16 WAYS TO SHAPE YOUR SNARE TONE

GUNS N' ROSES' FRANK FERRER

CHRIS DAVE | THE GAME CHANGER

+

AT THE DRIVE-IN'S TONY HAJJAR • WEEN'S CLAUDE COLEMAN
JAZZ FIREBRAND JONATHAN BARBER • SUM 41'S FRANK ZUMMO
PAPA JO JONES' CLASSIC FILL • ALEX VAN HALEN GEARS UP

JANUARY 2017

$5.99US $5.99CAN

01>

0 71486 01203 0

OUT OF THE BOX

THE Cajon Pedal

5000SERIES

A groundbreaking design that puts the player first. The all-new 5000 Series Cajon Pedal is the culmination of years of painstaking development. Predicated on feel and specialized to embrace the nuance and tonality of today's most popular percussion instrument. Play one at an authorized DW retailer today.

www.DWDRUMS.com/hardware/5000

©2016 DRUM WORKSHOP, INC. ALL RIGHTS RESERVED.

CHRIS DAVE
THE VERSATILITY WILL SURPRISE YOU & THE FUN WILL INSPIRE YOU
MORE BIG & UGLY
18" AA SICK HATS
Thin and very dry overall, 18" AA Sick Hats are surprisingly controllable. 28 holes allow them to breathe in ways other Hats simply cannot. With virtually no airlock, you'll hear everything. Want more body, less air in your face, and the ability to play patterns without the holes getting in your way? Just flip 'em over!
New Big & Ugly
18" AA Sick Hats
14" XSR Monarch Hats
18" XSR Monarch
20" XSR Monarch
14" AA Apollo Hats
16" AA Apollo Hats
18" AA Apollo
20" AA Apollo
Big & Ugly is all about sonic versatility, tonal complexity – and huge fun. Learn more.
SABIAN
SABIAN.COM/BIGUGLY

Meet your new best friend.

INTRODUCING BLACK HOLE

A revolutionary way to practice on your drum set *and* keep those around you happy.

- Sucks up sound to about 20% of your kit's original volume
- Keeps *your* drum's tone front and center
- Easily attaches to your drums—no head removal
- Tunes to your desired tension with a single-point tuning system

black hole

Made by the company that brought you MOONGEL®

RTOM Corporation | for more information and videos, visit www.rtom.com

ddrum

ddrumUSA ddrumUSA ddrumUSA ddrumofficial

www.ddrum.com

TAKE IT TO THE M•A•X

MAPLE • ALDER • SHELL

Spinning out of the incredibly popular 10th Anniversary drum set, ddrum's new M•A•X series is a true triumph in drum tone. Pairing alder's dark focused and warm tone, with the cut, sustain and presence of maple; the M•A•X series achieves near perfect pitch and sustain, through the entire tuning range.

PROMARK
ACTIVEGRIP™

LOSING YOUR GRIP

HANDLE IT.

INTRODUCING THE WORLD'S FIRST HEAT-ACTIVATED STICK.

No matter the heat. No matter the pressure. ActiveGrip technology reacts to your body's temperature to give you the control you need when you need it. So no matter how hard you play, ActiveGrip works even harder to help you handle it.

ELIMINATOR
REDLINE
HORACIO HERNANDEZ
INDEPENDENT
OMAR HAKIM
INDEPENDENT
KRIS MYERS
UMPHREY'S MCGEE
SHANNON FORREST
TOTO
DEVON TAYLOR
JUSTIN BIEBER
DENNIS CHAMBERS
INDEPENDENT
TRACY BROUSSARD
BLAKE SHELTON
CALVIN RODGERS
INDEPENDENT
MICHAEL CARTELLONE
LYNYRD SKYNYRD
SHAUN FOIST
BREAKING BENJAMIN
A PEDAL AS VERSATILE AS ITS PLAYERS.
ALL NEW FEATURES
• Control Core Quadbeater • Translucent Cams • Zero Play Hinge • Lightweight Receiver Cam • Roller Hoop Clamp • High Performance Ninja Bearings • Click Lock Spring Adjustment • Independent Traction Grips • Uni-Lock Beater Angle Cam
The all new Eliminator Redline offers you the perfect combination of speed, smoothness, power and finesse, exactly tailored to the way you play. No other pedal in the world even comes close to this level of personal tunability. With all new features borrowed from our renown Demon Drive pedal, Eliminator Redline is the perfect evolution of a pedal that set a standard others have yet to attain.
Pearl®

CONTENTS

Volume 41 • Number 1
Cover and Contents photos by Alex Solca

On the Cover

34 Chris Dave

"I try whatever I can think of. There's no limit on anything."

The drummer refuses to commit to one kit setup—there are simply too many ideas he wants to explore. What he *does* commit to without fail is the music—just ask Adele, Robert Glasper, Meshell Ndegeocello, Kenny Garrett, or anyone else whose work he's elevated sky high. by Ken Micallef

FEATURES

28 SNARE DRUM EFFECTS. Some people say you can never have enough snare drums to choose from. But not all of us have such deep pockets. These sixteen off-the-shelf products could provide the answer. by Willie Rose

50 GUNS N' ROSES' FRANK FERRER. The ten-year GNR vet stays hot and hungry by keeping his earliest experiences top-of-mind and close to his heart. by Jamie Blaine

56 WEEN'S CLAUDE COLEMAN. The world's a better place now that his main band has ended its long hiatus. But that's far from all that the industrious drummer's been up to lately. by Patrick Berkery

58 FRANK ZUMMO. The latest stop on this journeyman drummer's career path is Sum 41. Currently he's hitting it hard on the road behind the pop-punk band's latest album, *13 Voices*. by Billy Amendola

60 AT THE DRIVE-IN'S TONY HAJJAR. The profoundly influential post-hardcore band is back and burning, and its drummer is still finding new ways to slam its musical messages home. by Ben Meyer

66 UP & COMING: JONATHAN BARBER. He's appeared on cutting-edge albums by Kris Allen, Jeremy Pelt, and Kendrick Lamar producer Terrace Martin. And he's been equally impressive leading his own groups on Manhattan's legendary jazz scene. by Ken Micallef

LESSONS

71 Basics
The Swampy Double Groove
Grease Up Your Phrases
by Rich Redmond

72 Strictly Technique
Swiss Rudiments
Basel Drumming, Part 3
by Claus Hessler

76 Rock 'n' Jazz Clinic
Groove Construction
Part 9: Split Grooves
by Jost Nickel

77 Jazz Drummer's Workshop
Papa Jo Jones Drum Fill
Incorporating a Classic Jazz Lick
by John Xepoleas

80 Rock Perspectives
A New Perspective
Displacing Two-Over-Three Polyrhythms
by Aaron Edgar

84 Concepts
A New Year, A New You?
Reviewing and Renewing Your Goals, Part 1
by Russ Miller

EQUIPMENT

20 Product Close-Up
DW Collector's Series Cherry/Mahogany Drumset
Istanbul Mehmet Sahra and Kirkor Signature Rides
DrumLite LED System
RBH 6x14 Poplar Prestige Snare
Latin Percussion Americana and Matador Cajons, Cajon Saddle, and Percussion Pack

68 Gearing Up
Van Halen's Alex Van Halen

86 Shop Talk
Saving Some Club Dates
Reviving a Rare Burgundy Sparkle Ludwig Kit
by Chris Lee

88 New and Notable

**Enter to win a DW Design series setup worth more than $9,600!
Page 78**

DEPARTMENTS

8 An Editor's Overview
Adapting To Change
by Willie Rose

10 Readers' Platform
Which Grip Do You Use?

12 News
New albums by the Outlaws and Radian, John Sherman on tour with Red Fang, and more

16 Retailer Profile
Main Drag Music

90 Showcase
featuring Drum Market

94 Critique
Rod Morgenstein with the Jelly Jam, Eric McPherson with the Fred Hersch Trio, Barrett Martin with Tuatara, and more

96 Kit of the Month
Spirit of America

TD-50 | THE NEW STANDARD

Roland completely re-defined electronic drumming with the iconic V-Drums in 1997. Outstanding dynamics, realistic sound, great response and playability have been hallmarks of V-Drums, and has set the standard by which all other electronic drums are measured. With the TD-50 Drum Sound Module as the centerpiece, Roland has elevated the expressiveness, response, and playability to a new level. All new sounds have more realism, natural resonance, clarity, and a wider dynamic range to capture every nuance of the player's technique.

Learn more at www.Roland.com

V-Drums®

Roland®

AN EDITOR'S OVERVIEW

Adapting to Change

While I worked on a piece in this month's News section about the latest Radian record, *On Dark Silent Off*, *MD* editorial director Adam Budofsky dropped one of the band's earlier CDs, 2004's *Juxtaposition*, on my desk. Checking it out was somewhat surprising. Normally tons of albums come into the office, and there's no shortage of music waiting in our emails from around the industry. It's not necessarily the idea of getting a new record that's unexpected. But checking out the physical copy of this particular CD, which was released over a decade ago, was a bit of a trip.

The CD's art and marketing resembled the types of albums I probably would've randomly picked up after scouring record store bins back around the time it was released. Overcome with nostalgia, I thought of the countless hours spent searching at my favorite music stores, most of which are thankfully still around.

I also realized that I haven't been to a record store with the frequency or unrelenting urge to search that I used to have in probably far too long. Today I can say that other than sampling physical albums that come into the office and the flood of advanced digital copies we receive, I almost exclusively check out new music by using a streaming service. And yes, although the service is much less expensive than picking up physical copies of albums, I still pay for it.

Thinking about the change in accessing music, questions arose that I haven't necessarily been able to resolve. Music as an art form has been around far longer than some of the current mediums or channels that deliver it. What is considered music as an art form in today's world? An album? Notation? A YouTube video? Are songs finished once they've been recorded? Or do they evolve? Or is music the live performance art that was around before the printing press, record companies, and the Internet? It seems as the changes occur, so come new ways of delivering, and monetizing, the art.

Regardless, in an artistic industry that has arguably taken one of the hardest hits by the relatively recent changes in technology, there requires a certain adaptation to survive as a musician. And this month's issue features plenty of artists who've embraced change. Check out the story on Tony Hajjar, who had to make adjustments while getting back into the drum seat with At the Drive In. Or Ween's Claude Coleman, who's finding plenty of work and inspiration after a substantial move. And the constant search for change that drives this month's cover artist, Chris Dave, arguably defines his career. Check out their stories, and much more this month, and enjoy the issue!

Willie Rose
Associate Editor

MODERN DRUMMER

Founder
Ronald Spagnardi
1943–2003

Publisher/CEO
Isabel Spagnardi

Senior Vice President
Lori Spagnardi

Vice President
Kevin W. Kearns

Associate Publisher
Tracy A. Kearns

Advertising Director
Bob Berenson

Advertising Assistant
LaShanda Gibson

Senior Art Director
Scott G. Bienstock

Editorial Director
Adam J. Budofsky

Managing Editor
Michael Dawson

Associate Editor
Willie Rose

Editor at Large
Billy Amendola

Business and Content Development
Miguel Monroy

Digital Media Director
EJ DeCoske

The *MD* Pro Panel: Chris Adler, Gregg Bissonette, Jason Bittner, Will Calhoun, Terri Lyne Carrington, Matt Chamberlain, Jeff Davis, Peter Erskine, Bob Gatzen, Daniel Glass, Benny Greb, Matt Halpern, Horacio Hernandez, Gerald Heyward, Taku Hirano, Susie Ibarra, Jim Keltner, Pat Mastelotto, Allison Miller, Rod Morgenstein, Chris Pennie, Stephen Perkins, Dafnis Prieto, Rich Redmond, Brian Reitzell, Jim Riley, Antonio Sanchez, Gil Sharone, Chad Smith, Steve Smith, Todd Sucherman, Billy Ward, Kenny Washington, Paul Wertico

MODERN DRUMMER ADVISORY BOARD: Kenny Aronoff, Eddie Bayers, Bill Bruford, Harry Cangany, Dennis DeLucia, Les DeMerle, Peter Erskine, Bob Gatzen, Danny Gottlieb, Jim Keltner, Paul Leim, Peter Magadini, George Marsh, Rod Morgenstein, Andy Newmark, Neil Peart, Steve Smith, Billy Ward, Dave Weckl, Paul Wertico.

CONTRIBUTING WRITERS: Patrick Berkery, David Ciauro, John Emrich, Bob Girouard, Mike Haid, Dr. Asif Khan, Rick Mattingly, Ken Micallef, Mark Parsons, Martin Patmos, Jeff Potter, Will Romano, Bernie Schallehn, Ilya Stemkovsky, Robin Tolleson, Lauren Vogel Weiss, Paul Wells.

MODERN DRUMMER magazine (**ISSN** 0194-4533) is published monthly by **MODERN DRUMMER Publications, Inc.**, 271 Route 46 West, Suite H-212, Fairfield, NJ 07004. PERIODICALS MAIL POSTAGE paid at Fairfield, NJ 07004 and at additional mailing offices.

Copyright 2017 by **MODERN DRUMMER Publications, Inc.** All rights reserved. Reproduction without the permission of the publisher is prohibited.

EDITORIAL/ADVERTISING/ ADMINISTRATIVE OFFICES: **MODERN DRUMMER Publications**, 271 Route 46 West, Suite H-212, Fairfield, NJ 07004. Tel: 973-239-4140. Fax: 973-239-7139. Email: mdinfo@moderndrummer.com.

MODERN DRUMMER welcomes manuscripts and photographic material but cannot assume responsibility for them.

SUBSCRIPTIONS: U.S. $29.95, Canada $33.95, other international $44.95 per year. For two- and three-year subscription prices go to www.moderndrummer.com. Single copies $5.99.

SUBSCRIPTION CORRESPONDENCE: Modern Drummer, PO Box 274, Oregon, IL 61061-9920. **Change of address:** Allow at least six weeks for a change. Please provide both old and new address. Call 800-551-3786 or 815-732-5283. Phone hours, 8AM–4:30PM Monday–Friday CST, or visit Subscriber Services at www.moderndrummer.com.

MUSIC DEALERS: Modern Drummer is distributed by Hal Leonard Corp., 800-554-0626, sales@halleonard.com, www.halleonard.com/dealers

INTERNATIONAL LICENSING REPRESENTATIVE: Robert J. Abramson & Associates, Inc., Libby Abramson, President, 7915 Via Grande, Boyton Beach, FL 33437, abramson@prodigy.net.

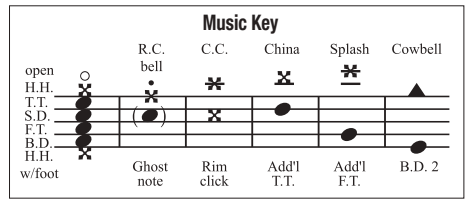
POSTMASTER: Send address changes to Modern Drummer, PO Box 274, Oregon, IL 61061-9920.

Canadian Publications Mail Agreement No. 41480017 Return undeliverable Canadian addresses to: PO Box 875, Stn A, Windsor ON N9A 6P2

MEMBER: National Association for Music Development, National Association of Music Merchants, Percussive Arts Society

MODERN DRUMMER ONLINE: www.moderndrummer.com

PRINTED IN THE UNITED STATES



“Best service I’ve received from ANY store!”

Robby, Vista, CA

Kick pedal, snare stand, and hi-hat stand not included

Roland
TD-30KSE

Outstanding playing feel plus a huge range of incredible Roland SuperNATURAL drum sounds! This kit has it all!

Shell pack only. Cymbals and hardware not included.

SWEETWATER EXCLUSIVE!

DW Collector’s
Lacquer Custom Purpleheart Shell Pack

Exotic purpleheart shells provide excellent attack, projection, and sensitivity — and they look absolutely stunning!

Paiste
PST7 Universal Cymbal Set

Bright, defined, energetic character from a pro-grade cymbal set — with a BONUS 16" PSTX Swiss crash included!

Pearl
Ash Cajon

Pearl’s Ash Cajon delivers great dynamics, plenty of thump, and satisfying snap. This ash version is a Sweetwater exclusive!

Zildjian
Studio Recording Set

Selected by our in-house drummer, Nick D’Virgilio, this cymbal set delivers peak studio performance!

Sweetwater®
Music Instruments & Pro Audio

FREE PRO ADVICE
We’re here to help!
Call today!

FREE 2-YEAR WARRANTY**
Total Confidence Coverage™ Warranty

FAST, FREE SHIPPING
On most orders, with no minimum purchase!

(800) 222-4700 **Sweetwater.com**

0% INTEREST for 24 MONTHS* on purchases of select manufacturers’ products made with your Sweetwater Musician’s All Access Platinum Card between now and January 31, 2017 – 24 equal monthly payments required.

*Offer applies only to single-receipt qualifying purchases. No interest will be charged on promo purchase and equal monthly payments are required equal to initial promo purchase amount divided equally by the number of months in promo period until promo is paid in full. The equal monthly payment will be rounded to the next highest whole dollar and may be higher than the minimum payment that would be required if the purchase was a non-promotional purchase. Regular account terms apply to non-promotional purchases. For new accounts: Purchase APR is 29.99%; Minimum Interest Charge is $2. Existing cardholders should see their credit card agreement for their applicable terms. Subject to credit approval. **Please note: Apple products are excluded from this warranty, and other restrictions may apply. Please visit Sweetwater.com/warranty for complete details.

October Issue

I was lucky enough to meet Shannon Forrest backstage with Toto a week before the October 2016 issue hit the newsstands. What a great show, and Shannon handled the entire Toto catalog like the seasoned pro that he is.

Billy Amendola's article on Steven Wolf was on point as well. I've been a big fan of Wolf since his early days with the late Hiram Bullock. I found it interesting how he took to programming early in his career—a wise move, as we can all see. I also love Russ Miller's Concepts articles. He always offers pertinent information, whether it's about drumming, the music business, or general life skills.

It's interesting that Forrest, Wolf, and Miller all talked about big recording studios becoming virtually nonexistent. All three drummers embraced this and took matters into their own hands by building home studios.

Finally, I'm so glad I grew up in an exciting time for music and drumming. I'm referring to Adam Budofsky's awesome "Great '80s Drum Performances" article. For drummers who aren't familiar with these tracks, I highly suggest you check out these groundbreaking performances. In my opinion, it's the last time we'll hear drumming like this in modern music.

John Rogers

Metallica's *Ride the Lightning*

When I looked at the cover of the September 2016 issue, I was very excited to see *Modern Drummer* reviewing the iconic Metallica album *Ride the Lightning*. To me, this album is Metallica's big step into claiming what would become their trademark style and sound. I thought the article was very respectable until I got to this sentence: "Side one (remember those?) concludes with 'Fade to Black,' which was then considered a power ballad and was accompanied by cries of 'sellout!' by hardcore metal fans at the time." I couldn't disagree more.

I saw Metallica on their *Ride the Lightning* tour in early 1985 with Armored Saint and W.A.S.P. When Metallica hit the stage, they were so tight that it felt like bullets were hitting my chest. I've never experienced anything like that, before or after. Their stage image was also stripped down to just instruments, amps, and denim. Metallica proved to everyone then that you could have great metal *without* skin-tight leather, hairspray, and lipstick. They were nothing but raw power. They also proved that power doesn't have to come from overblown distortion, and that you could have a good melody in metal too.

Some of the best riffs on this album, I believe, are at the end of "Fade to Black." I don't remember anyone crying "sellout!" to this song back then. Rather, I think metal fans saw what these guys were achieving, admired it, and welcomed the change.

Thanks for reviewing what is such an important album for Metallica. I look forward to more Encore reviews in the future.

Marc Churchill

Dropped Beat

On Page 57 of the October 2016 issue, Liberty DeVitto was incorrectly credited with the drum performance on the Billy Joel song "Captain Jack." The drummer on this song is Rhys Clark.

This month we took to Facebook, Instagram, and Twitter to see which grips our followers prefer using. Thirty-five percent of those polled only use matched grip, eleven percent use traditional exclusively, and the majority, at fifty-three percent, employ both. Here are some responses.

I use both and teach both. Matched grip makes the most sense because it's applicable for many percussion instruments, such as vibraphone or timpani. As a former student of J. Burns Moore, I started out with traditional grip. Some of us who began this way have successfully developed equal facility with either grip. I find myself using traditional grip for jazz, blues, and brushes. It also seems natural to use matched grip for Latin, funk, and rock.

John Lester

Both. Matched allows me to get more power and speed, and I use traditional when I want more finesse and musicality. I use traditional for rudiments and sparse playing. Matched comes in handy for hard-hitting rimshots and open-handed playing. For me, it doesn't necessarily depend on the genre I'm playing, but rather the musical effect I'm going for and whatever makes the drum part comfortable. I've used matched for soft jazz and I've used traditional in heavy metal.

Ian Dubson

I use traditional about ninety percent of the time. I get a different timbre out of the drum and I play better. I wasn't good at rudiments when using matched grip. When I switched, I could focus on each hand individually, and my rudiment skills skyrocketed. My kit playing also improved because my hands stay out of the way of each other.

Zach Ellingson

I use both. I learned traditional in the early '60s while focusing on rudiments and jazz. I started developing matched grip as I was doing far more rock and funk gigs and my kit got larger. I still prefer traditional for concert snare and jazz playing. I teach matched grip to beginners, but if they want to learn traditional for a school drumline, I gladly teach them.

Pat Dilanni

Want your voice heard? Follow us on Facebook, Instagram, and Twitter, and keep an eye out for next month's question.

HOW TO REACH US letters@moderndrummer.com

STORM SERIES 6PC KIT

WITH HARDWARE PACK AND ZILDJIAN CYMBALS*

DEEP**BLACK**

CAMPHOR**WOOD**GRAIN

EBONY**BLUE**GRAIN

* **Black Plated 400 Series Hardware Pack**
  Deep Black

* **Chrome 400 Series Hardware Pack**
  Camphor Wood Grain & Ebony Blue Grain

* **Includes Zildjian Planet Z 4pc Cymbal Pack** †

MAPEX

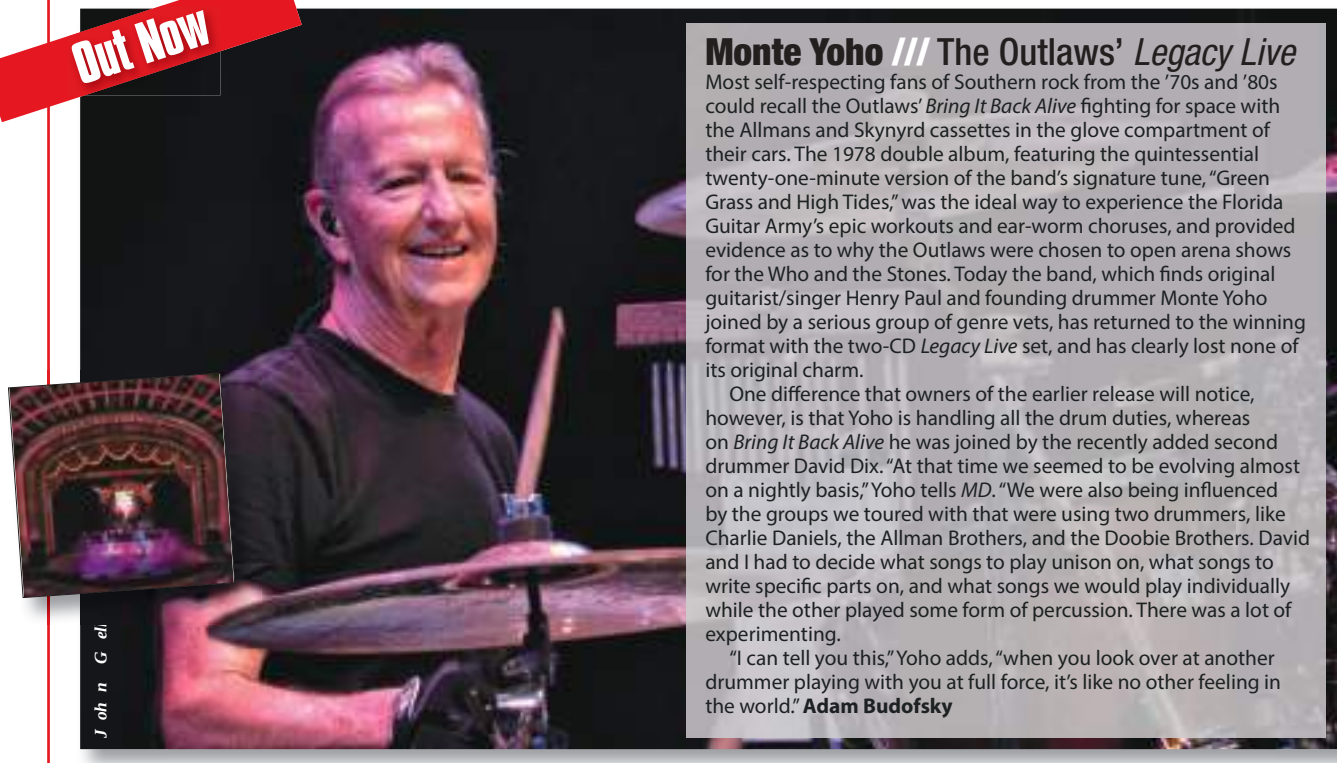
MAPEXDRUMS.COM

† Cymbal Pack Includes 20" Ride, 16" Crash, 14" Hi-Hats

Drum Sizes: 22"x18", 10"x7", 12"x8", 14"x12, 16"x14", 14"x5"

NEWS

Out Now



John Gell

Monte Yoho /// The Outlaws' *Legacy Live*

Most self-respecting fans of Southern rock from the '70s and '80s could recall the Outlaws' *Bring It Back Alive* fighting for space with the Allmans and Skynyrd cassettes in the glove compartment of their cars. The 1978 double album, featuring the quintessential twenty-one-minute version of the band's signature tune, "Green Grass and High Tides," was the ideal way to experience the Florida Guitar Army's epic workouts and ear-worm choruses, and provided evidence as to why the Outlaws were chosen to open arena shows for the Who and the Stones. Today the band, which finds original guitarist/singer Henry Paul and founding drummer Monte Yoho joined by a serious group of genre vets, has returned to the winning format with the two-CD *Legacy Live* set, and has clearly lost none of its original charm.

One difference that owners of the earlier release will notice, however, is that Yoho is handling all the drum duties, whereas on *Bring It Back Alive* he was joined by the recently added second drummer David Dix. "At that time we seemed to be evolving almost on a nightly basis," Yoho tells *MD*. "We were also being influenced by the groups we toured with that were using two drummers, like Charlie Daniels, the Allman Brothers, and the Doobie Brothers. David and I had to decide what songs to play unison on, what songs to write specific parts on, and what songs we would play individually while the other played some form of percussion. There was a lot of experimenting.

"I can tell you this," Yoho adds, "when you look over at another drummer playing with you at full force, it's like no other feeling in the world." **Adam Budofsky**

Ramiam Oslam

Martin Brandlmayr /// Radian's *On Dark Silent Off*

Since the late '90s, the Vienna-based electronica pioneers Radian have been redefining the adaptation of digital music in an acoustic setting, thanks in part to the sonic explorations of drummer Martin Brandlmayr. The products of these curiosities abound on the band's newest release, where in some cases one might hear the scratching of a snare head or the rattling of a marble on a crotale. To refine his sonic palette, Brandlmayr approaches the drumset from an unconventional mindset.

"I learned a lot from the architecture of analog synthesizers—breaking down sounds to their basic parts as white/pink noise and waveforms," the drummer explains. "In the early Radian years, I thought of myself as something like a sequencer and the drums as a complex oscillator/effect/modulator unit. In Radian's context, playing the drums is more like real-time programming and arranging than free-flowing playing—constructing sounds in time. *How can I create white noise on the drums? How can I modulate a sound of a cymbal?* Turning on and off a rattling screw on the cymbal or engaging the snares on the snare drum was like adding noise oscillators on a synth."

And it's not just electronic music that fuels this search for sounds. "I also took a lot from my experience as a cello player," Brandlmayr says. "I played cello for eight years when I was a child. When I switched to the drums I missed the tonal possibilities of shaping the sounds—the possibilities that you have by bowing strings. So I started all this scratching and brushwork, and I searched for tonal aspects on the drums. This also brought me to all these microscopic and quiet territories where I was exploring all kinds of hidden tones and sounds." **Willie Rose**

More New Releases

The Band *The Last Waltz* fortieth-anniversary editions (Levon Helm, Richard Manuel, Ringo Starr, Dennis St. John)

The Neal Morse Band *The Similitude of a Dream* (Mike Portnoy)

Bon Jovi *This House Is Not for Sale* (Tico Torres)

Full Scale Riot *Empower* (Evan Rossiter)

Graham Bonnet Band *The Book* (Mark Zonder)

Anagnorisis *Peripeteia* (Cody McCoy)

Lettuce *Mt. Crushmore* (Adam Deitch)

On Tour

Q&A

More with Monte Yoho, Martin Brandlmayr and John Sherman at **moderndrummer.com**

J am es R exr oad

JOHN SHERMAN WITH RED FANG

Red Fang, the hard-rock/metal powerhouse that, refreshingly, doesn't take itself too seriously, is currently touring in support of its new album, *Only Ghosts*. On stage, slammer John Sherman throws in blazing fills between pounding, no-frills beats to power the group's driving riffs. And although each show would seem like a workout, the drummer finds that the best prep for a tour can sometimes be diving right in.

"No matter how hard I try to replicate a live show in a rehearsal setting, I've never been able to do it," Sherman says. "There's something about the adrenaline rush of being on stage in front of real people that pushes me to another level. So even though I try to condition my body, I only really get into the groove once we're actually out there doing it. I'm pretty sore after the first few shows, but I get used to it pretty quickly. You have to stay hydrated and stretch."

Red Fang's fun spirit, exhibited by some of the group's more ludicrous YouTube music videos, translates directly into Sherman's playing. "I'm not a very 'smart' drummer—I don't achieve maximum efficiency like the best drummers do," John explains. "But for me it's not about being the best drummer. It's about having a good time, and I have a good time beating the hell out of my drums. I guess I'm a bit more primal than some drummers." **Willie Rose**

Also on the Road

Josh Null with Lord of War
Brandon Park with Allegaeon
Gonzo Sandoval with Armored Saint
Brian Zink with Battlecross
Jason Roeder with Neurosis

WHO'S PLAYING WHAT

Sammy Merendino (Cyndi Lauper) is playing **Zildjian** cymbals.

Blake

Mixon

Jamiel Blake (Sam Smith) , **Derek Mixon** (Chris Stapleton), **Bob Knight** (U.K. studio), **Devon Taylor** (Justin Bieber), **Vinny Mauro** (Motionless in White), **David Chiverton** (Cris Cab), **Chris Reeve** (Filter), and **Joe Clegg** (Ellie Goulding) have joined the **Vic Firth** artist roster.

Doug "Cosmo" Clifford Honored in Musical Instrument Museum Exhibit

Doug Clifford's iconic 1969 Camco drumset is featured in a new exhibit at the Musical Instrument Museum in Phoenix, Arizona. Clifford played the kit at Woodstock, and it was used on every CCR album with the exception of the band's first two records. Videos will accompany the exhibit, including vintage footage from the *Johnny Cash Show*, a clip of Clifford setting up the kit at MIM and discussing the state of drum hardware in the latter '60s, and recent concert shots. The drums will reside in MIM's Artist Gallery, sharing company with the piano John Lennon used on "Imagine"; guitars played by Elvis Presley, Johnny Cash, and Carlos Santana; and many other notable instruments. The drumset will be on display through 2017.

Clifford's kit as seen on the cover of CCR's 1973 release, *Live in Europe*

Thomas Lang Online Drum School

Drummer and educator Thomas Lang recently debuted his subscription-based online school, Thomas Lang's Drum Universe. Hundreds of transcriptions, video lessons, contests, and play-along tracks are updated and added to the site monthly, and the platform is compatible with all desktop and mobile devices. Drummers of all levels can communicate directly with Lang via forum, and Lang will react to students' requests and respond with personalized content. Students can also upload their own videos for Lang to evaluate, correct, and critique. For more information, visit thomaslangsdrumuniverse.com.

Sabian Scholarship Winner

Sabian congratulates Yang Chen of Toronto on winning the 2016 Sabian/PASIC Scholarship. The award offers full-time Canadian percussion majors an all-expense-paid trip to the Percussive Arts Society International Convention, a ticket to the PASIC Hall of Fame reception, a PASIC T-shirt, and a one-year membership to PAS. Chen, who has taught at Toronto's Mill House School of Music, is currently a student at the University of Toronto.

Zildjian Promotes Neil Larrivee to Vice President of Education and Drumstick Product Development

The Avedis Zildjian Company has announced that Neil Larrivee has been promoted to vice president of education and drumstick product development. In this new role, Larrivee will bring the Zildjian and Vic Firth education teams together into a single, fully integrated department and will continue to lead product development for Vic Firth– and Zildjian-branded drumsticks. Larrivee has over thirty-five years of music teaching experience, most notably in marching with the Cadets drum and bugle corps. He was part of four Drum Corps International Championships and four High Percussion awards, resulting in his recent induction into the Cadets Hall of Fame and the Winter Guard International Hall of Fame. "I'm honored to take on this new position that will serve an enhanced base of educators, artists, and students," Larrivee says. "With the great staff we have in place, I know we'll move forward to new heights of achievement."

YAMAHA

SHARING PASSION & PERFORMANCE

@YamahaMusicUSA

Main Drag Music
Williamsburg, Brooklyn

In the ten years since the independent shop moved to its current location, partner/drum department head **John Fell** has seen the neighborhood go from hipster heaven to a study in the pros and cons of gentrification. But the unique floor vibe he's maintained from the beginning has assured the store's reputation as a must-see jewel of New York City drum retail. Here Fell shares the story of his unique business in his own words.

I slogged at making a career as a drummer. One day I ruptured my eardrums and had to stop playing. So I started thinking about other things to do. Then my friend Carl, who started Main Drag in 1997, was moving the shop to its third location in Williamsburg, which at the time was a real crucible—a million good bands, some that were becoming fairly well known. It was common to see people with stick bags and cymbal bags walking around. And it was still cheap.

When we opened, vintage drums were plentiful and in demand, so we decided to focus on American drums like Rogers, Slingerland, Gretsch, and Leedy. Now we have Sakae on the floor and we sell a lot of Roland electronics. But the place was born on the idea of giving vintage American drums their due, and we're still really behind lines like Ludwig and Gretsch. The Gretsch factory used to be down the street from here—in fact, we had Fred Gretsch in to do a walking tour of the neighborhood. When we got Gretsch drums here it was exciting for us.

At first we thought it would be all these proto-hipsters, but jazz guys came in as well. A lot of Latin guys from the south side came in too. And we weren't a big-box store, which was really important to a lot of people.

We wanted to do it our own way. I'd designed exhibits for museums like the Smithsonian for a while. It's similar to retail in that it's about the display of objects in a way that people will enjoy and pay attention to. The ceilings here are twenty-two feet high, so we built a big drum wall, which is something that virtually everyone who comes in has something to say about.

Main Drag employs about a dozen people. The 9,000-square-foot store offers in-house repair of any gear that it sells, including stringed instruments, electro-mechanical keyboards, electronic keyboards, tube electronics, solid-state electronics, and, naturally, drums. The repair staff specializes in custom work, machine work, and modification, as well as prototyping and design. Drum repair is done by John Fell; his wife, Carissa Spatcher; and Norman Westberg, guitarist with the noted New York band Swans. Among their clients are Jojo Mayer, Dino Danelli, Questlove, and Mark Guiliana. "There may be other, bigger drum dealerships," Fell says, "but we put a *lot* of stock in our repair department. We're really obsessed in being the best we can be."

When I came into this business I'd done a great deal of wood and metal work. I'd modify my own drums and cut bearing edges for me and my friends. So when I set up the shop, I made space to do repairs. Eric Kalb [Deep Banana Blackout] and

Homer Steinweiss [Sharon Jones and the Dap Kings] trusted me with a lot of their gear, and I prototyped stuff with Jojo Mayer, who's brought some incredibly interesting projects in here, high-level engineering projects that have been a real test.

The one thing that we knew would set us apart was a very specific, personal, relaxed sort of service. We've had guys come to work here who've started off too pushy, and we've had to dial them down a bit.

In the ten years since we opened, many people have gotten priced out and moved east to East Williamsburg and Bushwick. Most of the people who move in now have money, so we've seen more hobbyists, fewer career musicians. We haven't lost many of our pro customers, but we've gained a new crowd looking just to have fun.

Opening a music shop is not your big meal ticket. It's a hard business to be in. Low margin, staggering overhead—especially in a neighborhood like this. But you get to help a lot of likeminded people with something that they can't get in other places. And that's a hugely rewarding feeling.

Interview by Adam Budofsky.
Photos by John Fell.

THE LONG AND SHORT OF IT.

And Every Length in Between.

Length is just one element in a complex formula that determines the balance, feel and sound of your sticks. Whether you want the reach of a longer stick, the agility of a shorter stick or something in between, Vic’s design team is constantly pushing the envelope to create new designs to maximize your performance and keep you outside the box. Like Questlove and Jojo.

VIC FIRTH®
THE PERFECT PAIR™

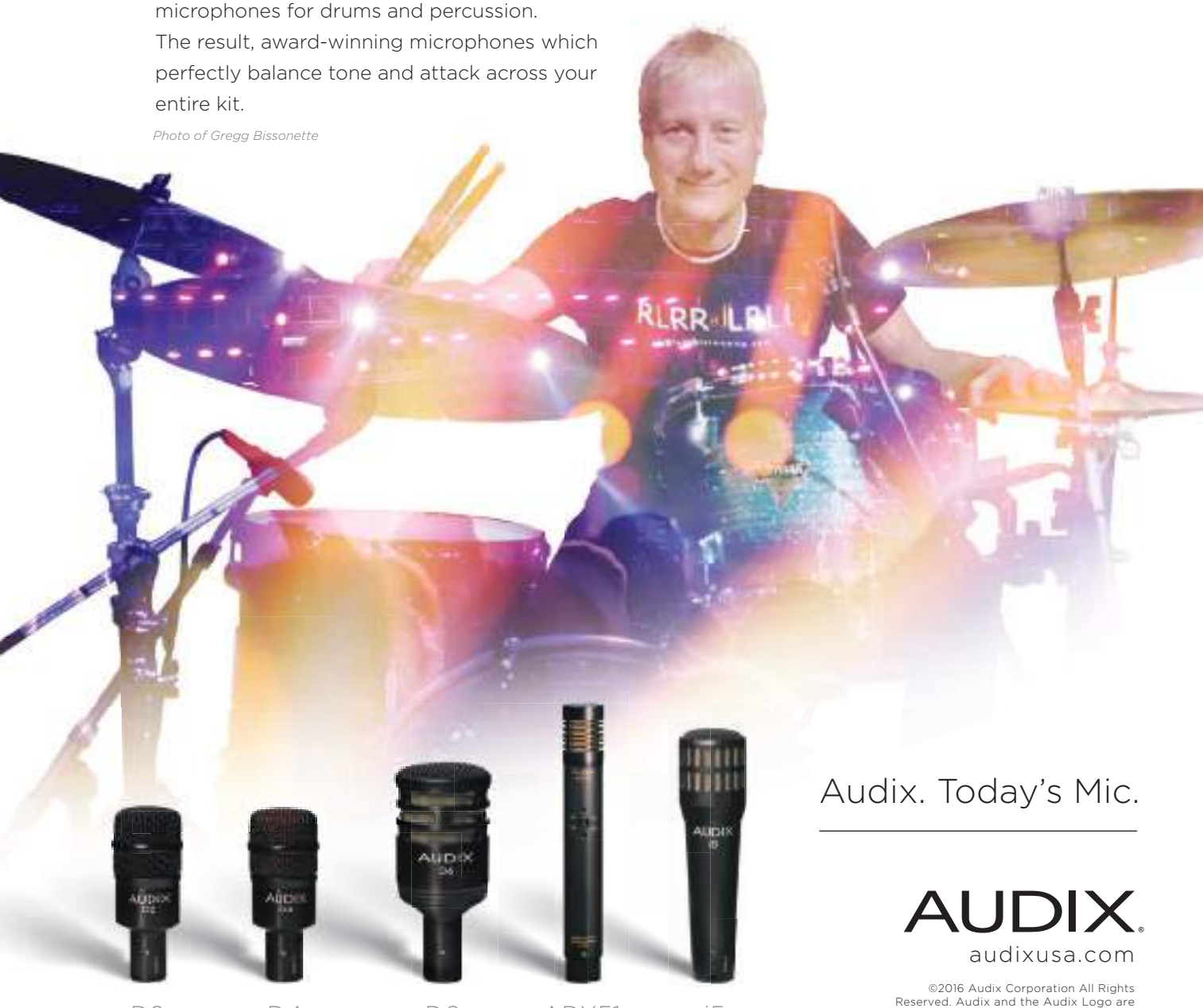
VICFIRTH.COM
©2016 Vic Firth company

Capture the Music™

Stage or Studio

Audix is the pioneer of application-specific microphones for drums and percussion. The result, award-winning microphones which perfectly balance tone and attack across your entire kit.

Photo of Gregg Bissonette



D2 D4 D6 ADX51 i5

Audix. Today's Mic.

AUDIX®

audixusa.com

©2016 Audix Corporation All Rights Reserved. Audix and the Audix Logo are trademarks of Audix Corporation.

HOLLYWOOD VAMPIRES' MATT SORUM AND HIS GIBRALTAR STEALTH RACK

SEE MORE AT GIBRALTARHARDWARE.COM

Gibraltar®
DRUM HARDWARE

DW

Collector's Series Cherry/Mahogany Drumset

Deep, pure tones and ultimate clarity.

The Collector's Series is DW's flagship line, comprising a variety of single-species shell types (maple, cherry, and red oak) and hybrid mixtures, such as the poplar/maple Classics, the maple/gum Jazz, and the bamboo/birch Eco-X. Adding deeper- and darker-sounding mahogany to the mix, DW has created new shells that combine it with maple and cherry. We were sent a gorgeous glossy lacquered Collector's Series Cherry/Mahogany kit to review.

Art Lies in the Details

DW stands out in its attention to every detail of the drum-making process, from thoroughly researching how the grain direction of the wood plies affects timbre to developing some of the slickest and sturdiest hardware in the world. The result of such extensive R&D gives DW drums an incredibly high-end look as well as a very polished and pure sound.

Collector's Series Cherry/Mahogany shells are made with inner and outer plies of vertical-grain mahogany. Mahogany is one of the softer species used in drum building, so it tends to have increased warmth and a lower fundamental. DW accentuates those properties by cutting the laminates with the grain going vertically, which puts less tension in the wood and thus lowers the pitch even further. The cherry inner plies counterbalance the mahogany by providing additional volume headroom, increased attack, and a shorter sustain, while also complementing the warmth of the mahogany with a dark yet dense tone.

Collector's Series drums can be custom-ordered to any sizes from 8" to 28" in diameter, but our set came in a standard six-piece configuration with 8x10 and 9x12 rack toms, 12x14 and 14x16 floor toms, an 18x22 bass drum, and a 6.5x14 snare, all featuring standard chrome hardware. The toms and snare came with DW's True Hoops (2.3mm for the toms and 3.0mm for the snare). These hoops are a variation of the standard triple-flange variety with a fully rounded top edge that increases durability and produces denser-sounding rimshots. The rack toms have DW's STM mount, which is a low-profile design that suspends the shell from the lug casings to minimize choking and facilitate tuning and head changes.

The snare came with the super-smooth MAG magnetic throw-off, which releases silently from the side of the shell and features a knurled tension knob that's easy to adjust from either the on or off positions. The 3P butt plate has a three-position lever that allows you to toggle between different degrees of wire tension (very tight, medium, and very loose).

Each piece of hardware on Collector's Series kits is of DW's design and provides great durability and flexibility without being overly engineered or cumbersome. My favorite tweak is one that would likely go unnoticed without sitting down at the kit and making your first tuning adjustment, and that's the True Pitch 50 tension rod. These rods have a much tighter threading than more commonly used varieties (fifty per inch), which provides more precise tuning and expands the drum's range. True Pitch 50 rods also have a smooth and effortless feel, which helped make tuning these drums a quick-and-easy process.

Sound Is King

I've played a number of cherry and mahogany drums over the years, but never drums that feature both woods within the same shell, so I was quite curious to hear the results. From my experience, mahogany drums usually produce a deep, woofy, vintage-like tone, while cherry provides a denser and more focused (i.e., contemporary) sound.

The first thing I noticed about the Cherry/Mahogany toms was how much deeper and purer the fundamental notes sounded—at any tuning—when compared with other all-maple and maple/poplar drums. Even when I tuned the heads super-tight, the Cherry/Mahogany toms produced clean tones with a rich, focused pitch and no dissonant overtones. When I detuned the heads close to the wrinkling point, the drums sounded big and fat while retaining a clear, distinct note. This extended tuning range allowed for each drum to perform at least 2" larger than its size would suggest.

DW's Cherry/Mahogany toms also have a short but unencumbered sustain, which gives them exceptional clarity and cohesion from drum to drum. Tuning these toms was as easy as it gets. As long as I adjusted the lugs up or down evenly, every place I landed on sounded sweet.

The 18x22 Cherry/Mahogany bass drum fell right in line with the toms, offering a ton of low-end thump coupled with incredible punch and a relatively fast decay. Although capable of a wide range of sounds, the 6.5x14 Cherry/Mahogany snare shined brightest at high tunings, where the naturally deeper note of the mahogany provided some great low-end support beneath the incredibly articulate and dense "crack" of the cherry. DW has hit on something special with the new hybrid Cherry/Mahogany shell, one that provides a ridiculous amount of focused low-end, as well as all the clarity, consistency, and cutting power that a contemporary drummer could need.

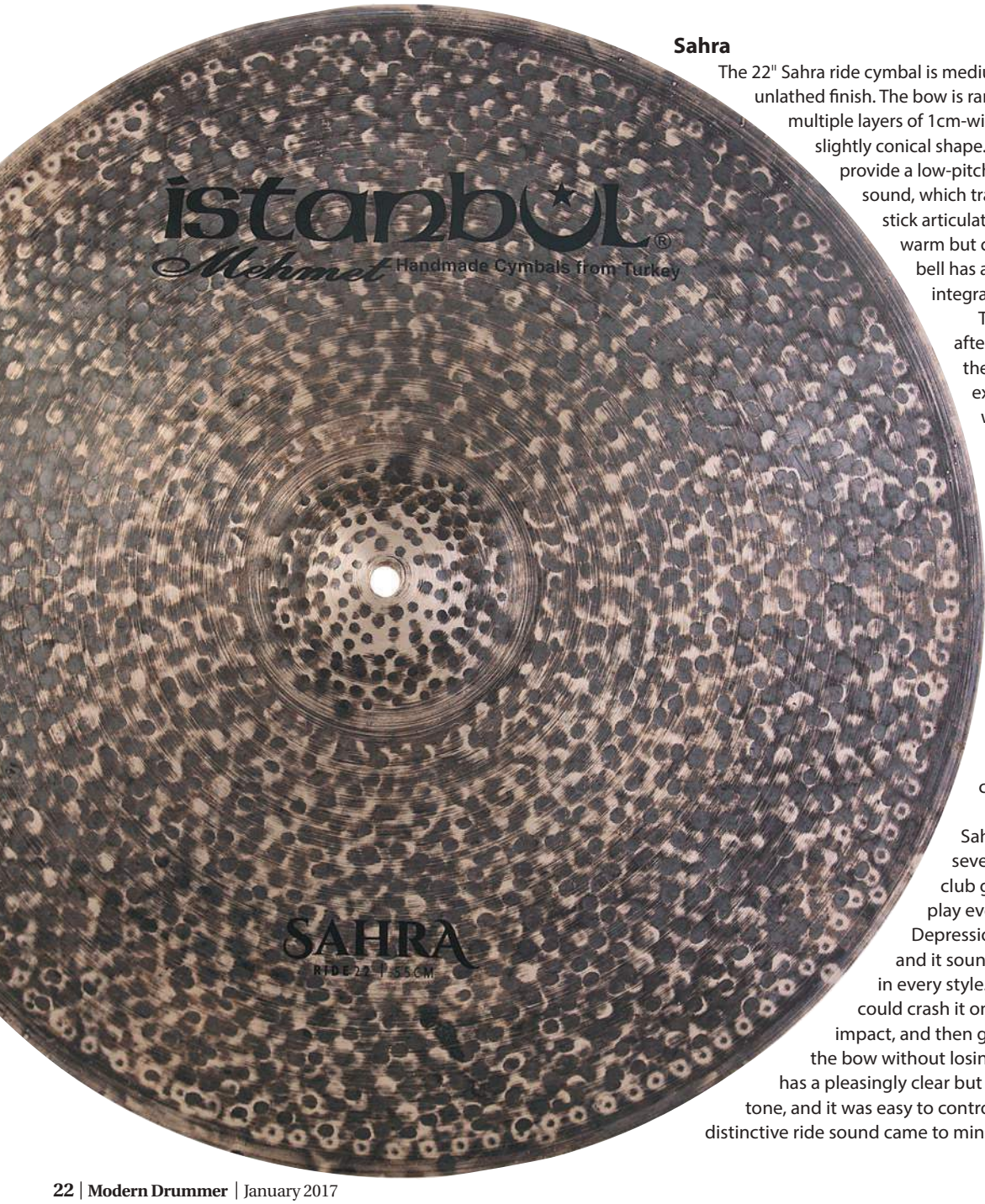
Michael Dawson

Istanbul Mehmet

Sahra and Kirkor Signature Rides

Dark, warm tones with varying degrees of dryness.

The Istanbul cymbal company was originally established by veteran cymbalsmiths Mehmet Tamdeger and Agop Tomurcuk to provide traditional-style Turkish cymbals that were made using centuries-old processes. When Agop passed away, the company split into two separate entities: Istanbul Mehmet and Istanbul Agop. Each boasts a dense catalog of top-quality instruments for a wide range of sounds, whether echoing classic designs or pushing the envelope with more contemporary concepts. Mehmet recently added two 22" rides to its Signature series, the Sahra and Kirkor, which balance the dark, nuanced sounds of traditional Turkish cymbals with the control and clarity required by today's drummer. Let's check them out.



Sahra

The 22" Sahra ride cymbal is medium-thin and has a dark, unlathed finish. The bow is randomly hammered with multiple layers of 1cm-wide marks. The bell has a slightly conical shape. This ride is designed to provide a low-pitched, dry, and controlled sound, which translates into clear, dark stick articulation and a pleasantly warm but contained wash. The bell has a rich, deep, and slightly integrated tone.

The Sahra ride is named after a famous desert in the Middle East, so we expected that this cymbal would have a super-dry sound. What surprised me, however, was how musical and versatile it proved to be. Yes, the decay is controlled, but it's not a lifeless ride that's all attack and no body. The Sahra has tons of personality, with rich, dark overtones, a woody attack, a very musical, deep-sounding bell, and decent crash capabilities.

I ended up using the Sahra as a primary ride on several medium-volume club gigs that required me to play everything from "Manic Depression" to "Tenor Madness," and it sounded simply incredible in every style. I especially liked that I could crash it on the edge for a puff of impact, and then go right back to riding the bow without losing any clarity. The bell has a pleasingly clear but dark and integrated tone, and it was easy to control. Matt Chamberlain's distinctive ride sound came to mind as I was testing the 22"

Sahra, which has a rare combination of dark, complex tones, clear articulation, and controlled sustain.

Kirkor Kücükyan

The 22" Kirkor Kücükyan ride is Istanbul Mehmet founder Mehmet Tamdeger's tribute to one of the master craftsmen who taught him the ancient art of Turkish cymbal making in the 1950s. (Mehmet worked under the tutelage of Kücükyan as well as Kerope Zilcan at the Zildjian factory in Istanbul, Turkey.)

Like the Sahra, the Kirkor ride is medium-thin and has a dark, raw finish. It also features wide bands of lathing, which increase the wash and give the cymbal a very cool appearance. The randomly applied 1cm hammer marks on the Kirkor are a bit softer than they are on the Sahra, but the bell is identical.

The Kirkor ride is designed to provide dry, dark stick definition, warm, complex overtones, and a warm, smooth sustain. The raw bell provides a clearer tone for a touch of extra cut. The Kirkor isn't as dry as the Sahra, but it has a similarly dark, rich, and articulate tone. It has additional sustain, which makes it less controlled while also allowing for a more fully developed crash.

The Kirkor and Sahra worked very well together in a simple two-cymbal setup for jazz, fusion, and classic funk/R&B situations, as well as for moderate-volume club dates and recording sessions. I preferred to use the Sahra as the primary ride, and the Kirkor was positioned in the crash position so I could hit it on the edge for big, bold accents or shift over to it when I needed a slightly wider ride sound with more dramatic undertones.

Michael Dawson

DrumLite
LED System
Quick installation, easy connection, and huge visual impact.

Drummers Jeff Sevaldson and Joey Nesbitt established DrumLite in 2011 in an effort to pump up the visual appeal of the drumset. What they created is an easy-to-install LED system comprising RGB light strips with 3M foam-backed adhesive and a preconfigured plug-and-play cable snake that has connectors that fit through the vent holes.

The cable connects to a simple controller that allows you to select between eight static colors and six flashing and fading modes. You can also adjust the rate of the flash/fade, and the overall brightness can be dialed in from soft and subtle to bright and bold. A wireless remote is included so you can control the system from off stage or while sitting at the kit.

DrumLite custom builds each system to match the dimensions of your drumset. Rack toms from 6" to 13", snares from 10" to 14", floor toms from 14" to 18", and bass drums from 18" to 28" can be accommodated. For our review set, we used a '70s Ludwig Vistalite kit with 12" and 13" rack toms, a 16" floor tom, a 14x22 bass drum, and a 5x14 snare.

Installing the system took under an hour. All I had to do was remove one head on each drum and stick the two LED strips around the inside of the shell. I chose to place them near the seams in the Vistalite shells, but you could position them closer to the edge or center as desired. The connector fit easily through the vent holes, and the XLR snake was preconfigured to provide just enough slack to reach each drum without having an excess amount of cabling strewn around the shells. The 3M adhesive is designed to hold the LED strips in place very securely so that they won't detach as you play the drums. But that also means that the adhesive is meant for one-time use, so be sure you know exactly where you want to place the strips before you remove the backing paper and stick the strips to the shell.

The DrumLite controller has twenty buttons. These include on/off, start/stop, brightness up/down, and speed up/down. Color options are red, green, blue, white, orange, yellow, cyan, and purple. Modes include auto switch, flash, and options for jumping between three or seven colors and three- or seven-color fades. Orange was the perfect color for conjuring the classic look of my Vistalite kit, which originally came with Tivoli incandescent rope lighting inside. The flash mode could be adjusted to turn the lights on and off as slowly as once every few seconds or cranked up to create a fast strobe-like effect. The fade mode provides a much smoother and less visually jarring transition between colors. The wireless remote worked great for easily changing the look of the kit between songs, and it allowed for some additional drama leading up to show time, where I could turn on the lights at a low brightness a few minutes prior to taking the stage and then increase the intensity right before counting off the first song.

Prices range from $15 for a single LED strip for a 6" tom to $90 for a strip for a 28" bass drum. The controller lists for $49, and DrumLite offers add-ons such as a bass drum trigger system ($349.99) that allows you to sync the lights to your real-time playing. For more information, visit iwdrumlite.com.

Michael Dawson

RBH

6x14 Poplar Prestige Snare

A solid, steam-bent beauty with a fat, old-school sound.

The Prestige series is Virginia Beach–based custom shop RBH's line of single-ply, steam-bent snares that are crafted by hand out of premium North American lumber. These drums are finished in hand-rubbed oil and wax to preserve and accentuate the natural, unique grain pattern of the timber. (Decorative inlays and exotic veneers are available for an upcharge.)

For the Prestige series, RBH uses solid-brass single-contact tube lugs, which connect at the lower third of the shell, as well as a Truck GS007 multi-step throw-off, 2.3mm steel triple-flange hoops, Puresound wires, and Remo heads. Bearing edges can be cut round, to forty-five degrees, or a combination of both, and the shell is reinforced with solid-cherry rings. Each RBH snare comes with a soft case.

Prestige drums were originally offered in maple, cherry, walnut, and ash, but RBH recently added poplar to the mix. We were sent a 6x14 poplar to review. (Other size options include 4x13, 5x13, 6x13, 4x14, and 5x14.) North American poplar is less dense than most other hardwoods used for making drums, which often results in a deeper sound with a softer feel. This drum thrives in the medium-to-low tuning range, where it produces a big, fat tone with open, even, and controlled overtones, and has a dense snare response that's reminiscent of the darker sound you get from an old colonial marching snare. While it's designed primarily for drumset applications, I could see symphonic percussionists making great use out of the Poplar Prestige as well. With a touch of muffling, it transforms into an excellent classical snare, with great articulation, dynamic response, and musicality. And for studio drummers looking for the perfect snare to provide a big, deep sound for mid-tempo roots rock or down-tempo moody tracks, this is one to put near the top of the list.

Michael Dawson

Video Demo
moderndrummer.com

Latin Percussion

Americana and Matador Cajons, Cajon Saddle, and Percussion Pack

Top-quality cajons and accessories to help widen the sonic landscape.

LP's catalog of cajons and accessories has become quite expansive over the past few years. New additions have been arriving in various shapes, sizes, and materials. We received a couple new cajons to check out, one of which is shaped like a mini conga, as well as a couple new accessories. Let's dig in.

Americana Exotic Cedar Wire Cajon

With a cedar body and a varying-ply soundboard, the Americana Exotic Cedar Wire Cajon ($299.99) sounds just as beautiful as it looks. Non-adjustable, Adamas phosphor bronze strings are used to help deliver an authentic Spanish flamenco sound. The body of the drum projects a warm, resonant bass tone, and the edge offers a crisp attack.

The bottom of the cajon is stabilized with four heavy-duty, pivoting feet with thick rubber pads. Sonically, the Americana Exotic Cedar Wire Cajon was very responsive to light playing and gave us a wide tonal range when we applied pressure to different parts of the soundboard with our feet to change the pitch.

LP Matador Stave Tumba Cajon

Shaped like a mini conga, the LP Matador Stave Tumba Cajon ($229.99) is constructed with a poplar soundboard and mango staves. The conga-like shape delivers the consistent attack of a standard cajon but with slightly enhanced resonance and bass tones. With a wider belly and a narrow, tapered top, this cajon provides a great range of tones, from low to high. Our review model came in the Rustic Brown finish.

The Matador Stave Tumba Cajon has four rubber feet on the bottom and a lightly textured top for sitting. We found this cajon to be very comfortable to sit on and play because its rounded shape gave our legs and feet a little more room to rest in a more natural position.

Cajon Saddle

LP developed the Cajon Saddle ($41.99) as a companion for any standard-sized cajon. Attached via adjustable straps, the saddle provides a padded seat for extra comfort and long panels that lay on the left and right sides of the cajon. Two pockets are included in the panels to hold brushes and other accessories. The padded seat was much appreciated after longer bouts of playing. The side panels are lined with hook-and-loop fasteners, so you can attach castanets and other accessories to them, rather than attaching them directly to the body of the cajon.

Cajon Saddle Percussion Pack

For players looking to accessorize the Cajon Saddle, LP offers the Cajon Saddle Percussion Pack ($43.99), which includes the company's Cajon Castanets, Cajon Brushes, and a Vari-Tone Shaker. The Cajon Brushes are similar to thin nylon brushes. I was able to play subtle, quiet beats with them, or I could use them to dig into the cajon to drive the groove more aggressively.

The Vari-Tone Shaker was a perfect accessory for a stripped down setup because it allowed me to play more interesting shaker patterns that had multiple pitches.

The Large Cajon Castanet attaches to the side of the cajon via hook-and-loop fasteners, so it can be played without having to hold it. This opened up some fun new musical opportunities, as I could move one hand from playing the cajon to the castanets with ease. The Cajon Saddle Percussion Pack is a great addition for percussionists looking to expand their musical palette.

Miguel Monroy

istanbul® Mehmet Handmade Cymbals from Turkey

MR. MEHMET TAMDEĞER'S TRIBUTE TO ONE OF HIS ESTEEMED MASTER KİRKOR KÜÇÜKYAN

Kirkor K HÜÇÜKYAN

TRIBUTE - RIDE

Mehmet Tamdeğer learned his art from Mikhail Zilcan, the grandson of Kerope Zilcan. In the 1950s, at the age of nine, Mehmet Tamdeğer started to work for Mikhail Zilcan in the K. Zilcan factory in Istanbul. Mikhail Zilcan and Kirkor Kücükyan taught him every aspect of this ancient Turkish art, based on a history that stems back to the early 17th century.

Dry stick definition, warm and complex overtones.

AVAILABLE SIZE | 22" Ride

SAHRA

This cymbal offers you a low sustained, dry and a controlled sound. It has a unique stick definition and a great warm bell.

AVAILABLE SIZE | 22" Ride

istanbulmehmet.com - info@istanbulmehmet.com - ussales@istanbulmehmet.com

Snare Drum Effects

16 Add-ons to Quickly Modify Tone

by Willie Rose

The snare drum could be viewed as a drummer's most important voice and has helped define some of the drumming community's most revered performances. Consider John Bonham's deep, throaty snare on Led Zeppelin's *IV*, which dominates tracks such as "When the Levee Breaks." Or Steve Gadd's dry tone pulsating throughout Paul Simon's "50 Ways to Leave Your Lover." Or the monstrous crack from Elvin Jones that prods and stabs its way through Wayne Shorter's *Speak No Evil*. With these classic tones inhabiting such an important place in drum lore, it's easy to see how players would spend much of their attention, and budget, collecting snares to help define their sound.

Recently a slew of products have been introduced that allow you to quickly modify your existing snare sound without having to break the bank on a new drum. Using these accessories, it's possible to slash through a band, dry out your sound while adding beef, alter the drum's pitch, finely attenuate frequencies and sustain, or enhance the snare with specialized effects, all within a matter of seconds.

Let's dig in!

BRASH BRONZE

The **Sabian Hoop Crasher** features two B20-alloy cymbal rings fastened together with a set of screws. Thirty-two holes are cut into the top ring, and the bottom ring's ribbed grooves are said to prevent airlock as the cymbals sit on the drum. Three plastic clamps are included to ensure the hoop stays in place, and adjusting the tightness by moving the clamps' placement on the rim deadens the sustain of the drum while providing a tighter crack.

The Hoop Crasher greatly shortens the drum's sustain, providing a quick, dry tone when playing in the middle of the head. The Crasher is most noticeable when hitting rimshots, and its tone is brash yet bright, almost like adding a distorted clap or "chik" sound to your snare. Ghost notes and stronger strokes in the middle of the drum don't engage the cymbals, so you can still get a fairly normal yet dampened tone in between trashier backbeats.

Like the Hoop Crasher, 10" and 14" **Dream Re-FX Crop Circles** add a trashy, distorted effect to the snare. These single-layer rings, which are built from other manufacturers' recycled cymbals, each feature four sets of replaceable jingles. Brackets aren't included to hold the cymbals in place, but they weren't necessary in the case of the 14" version. Occasionally the 10" Crop Circle would creep toward the bottom edge of the drum when played, but a quick adjustment or a piece of tape remedies this.

The 14" Crop Circle had a darker tone compared to the Hoop Crasher. The jingles and lighter weight added to the effect's distorted sustain, and more of the drum's higher overtones were present. The 10" version's loose placement added movement when playing, which almost resembled a natural delay effect to the distorted sound as it bounced on the drumhead. The trashiness of both cymbals presented itself at very light playing volumes and opened up the most during accented backbeats.

The 6" stainless steel **Meinl Ching Ring** also adds a brash effect to your snare. Its sound kicks in slightly at very soft playing volumes but is most effective with harder strokes. Like the 10" Crop Circle, its small design can lead to greater movement around the snare, but again, adjustments can be made to keep it still. The Ching Ring doesn't mute the drum as much as the Crop Circle or Hoop Crasher does, so more of the snare's natural overtones persist. In terms of tone, this was among the trashiest of the bunch.

Meinl's Generation X 8" and 10" Drumbals, splash-size cymbals outfitted with a handle, add a bright, trashy enhancement at each dynamic level. By controlling the cymbal with one hand and playing the snare with another, you can alter the effect's sustain and the pitch of the drum. There was a slight drop-off in volume when the Drumbal was placed flat on the snare, so in a live situation you'll want to make the sound engineer aware that you're using the cymbals.

The Drumbal's handle opens the door to a lot of creative playing techniques. Quickly lifting the splashes up and down while playing the snare creates a vibrating tremolo effect. Turning the cymbal on its side and pressing the edge into the drumhead produces quick pitch shifts. And hitting the cymbal itself on the snare results in a bright and quick clap-like sound, while rimshots and backbeats replicate a distorted crash.

DRY BEEFY TONES

Big Fat Snare Drum produces multiple head add-ons, including its Original model, a 14" Mylar skin surrounded by a rubber ring, designed to quickly deaden and beef up your snare while effectively lowering its pitch. Along with the Original, we tested out two other models: the Donut, which features a

Snare Drum Effects

center cutout, and the Snare-Bourine, which is outfitted with four pairs of tambourine jingles.

With its controlled overtones and beefy tone, the Original responded well in the studio and could fit perfectly into groove-based, rock/pop, or electronica settings, among others. The head also brought out the bass-driven throatiness of the drum without bogging it down with overtones. This sound was reminiscent of Steve Gadd's dry '70s snare tone. The Donut controlled overtones and sustain the most, and it provided more of a natural rebound because of the center cutout. The Snare-Bourine resembled the Original's throaty tone yet added a clear, jangly addition to each backbeat, and it could work well in a pop, funk, hip-hop, or Motown setting. Because of the added denseness of each of the BFSD heads, rimshots required a little extra power to achieve a crack.

Aquarian offers a 12" adhesive **Kick Patch** in its accessory lineup that's meant to be a quick fix during a gig for a split bass drum head. However, without peeling off the adhesive, you can place the pad on a snare drum to get the same dried out, pitch-lowering effect as a BFSD. The patch doesn't cover the entire drum, and it's lighter than the BFSD, so more of the drum's higher overtones carry over, and the patch shifts around more when playing. The overall pitch variation was comparable, though, and we were able to get more of a distinct crack out of rimshots.

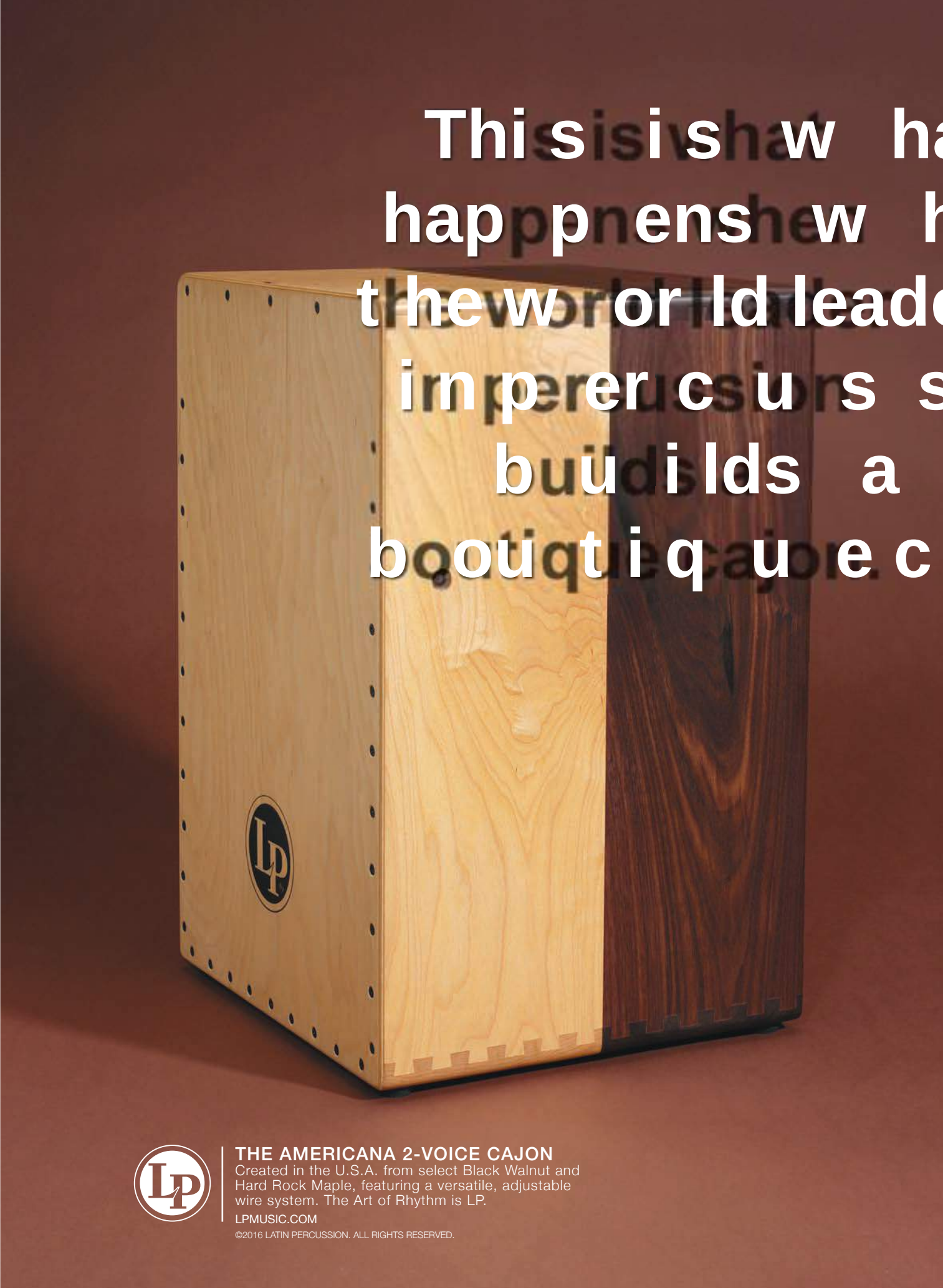
Aquarian Dura-Dots feature 4.5" clear and 5.5" coated adhesive pads that dramatically reduce overtones and bring out a bass-heavy, lower-pitched thud when placed in the center of the drumhead. The pads offer slightly less rebound, so playing became a little more of a workout. But the change in feel wasn't as drastic as with some of the other products in this category, and rimshots cut through with a crack. Dura-Dots are removable and are said to increase the drumhead's durability.

PERCUSSIVE ADD-ONS

Latin Percussion Sound Enhancers include three clip-on effects—a tambourine-like Jingle, a Snare wire add-on, and a Shaker. The Jingle features three sets of tambourine jingles that lie flat on the drumhead. The tambourine engages at very soft dynamics, and there's a slight reduction in resonance when it's placed on the drum. These are great for adding a fast, bright attack, and could be useful in pop, funk, or Motown settings. The tambourine's sustain is fairly short, so unwanted jingles shouldn't be a concern when playing live.

The Snare add-on clips a 4.5", 16-strand snare wire to the top of the drum. Although it could seem redundant to add wires to a snare batter head, this placement proved to be surprisingly effective. The wires dried out the drum's sound and added extra snap and clarity. With the Snare's resonant wires engaged, the accessory dampened overtones while enhancing the drum's natural, snappy tone. It could be a useful and quick alternative to loosening up your snare wires to get more buzz.

The Shaker features three mini plastic shakers that lie flat on the drumhead. This effect dampened the drum's sound more than the other two products in the Sound Enhancer collection. With the snare wires on, the effect was somewhat hard to hear, as the wires



THE AMERICANA 2-VOICE CAJON
Created in the U.S.A. from select Black Walnut and Hard Rock Maple, featuring a versatile, adjustable wire system. The Art of Rhythm is LP.

LPMUSIC.COM

©2016 LATIN PERCUSSION. ALL RIGHTS RESERVED.

overpowered it. However, turning the snare wires off produced a deep and dirty rattle.

All three Sound Enhancers were quick and easy to put on and remove. The plastic mounts slip easily over the snare rim, and there's a magnet beneath the LP logo that works exceptionally well at keeping each product in place.

Meinl offers two size variations for its **Backbeat Tambourines**—one for 10" and 12" drums, which holds four pairs of stainless steel jingles, and one for 13" and 14" drums, with six pairs of jingles. Both require a small, Velcro-like fabric fastener to be affixed to the drumhead, which is included. Without the tambourine, the adhesive fastener didn't noticeably affect the drum's tone in terms of frequency reduction. Unlike the LP variation, the jingles on the Backbeat sit on the top of the tambourine's mount and don't press against the drumhead.

Mounting the tambourine shortens the drum's sustain slightly. The add-on's jingles start becoming audible around a mezzo-forte dynamic, so you can get away with quiet, natural ghost notes without necessarily engaging the jingle effect. And louder rimshots blend well with the Backbeat, adding a clear, bright jangle without the need for a percussionist. The Backbeat Tambourines could fit well in a pop, funk, Motown, or drum 'n' bass setting.

FINE-TUNE YOUR TONE

RTOM Moongels, self-adhesive rectangular gel pads that can be placed on the top or bottom of drums and cymbals, attenuate overtones and shorten sustain. Depending on each pad's placement on the drum, pitch shifts were also attainable—placing gels closer to the center of the drumhead, for instance, lowered the fundamental pitch. In the studio we were able to cut out higher frequencies by placing the pads closer to the edge of the snare, while still dampening the drum's resonance. Cutting the gels also allows you to get a smaller, more specific amount of overtone control. Live, these pads proved to be a quick, simple, and efficient way to control ring.

Like the Moongels, **Vater Buzz Kill** dampening pads attenuate high frequencies and control resonance. Two models are available: the standard Buzz Kill and the Buzz Kill Extra Dry, the latter of which features more weight and a larger diameter for greater frequency dampening. The smaller pads let slightly more ring through and produced more of a snap while playing backbeats, while the Extra Dry gels produced a beefier, throatier sound with less sustain. The gels can also be cut down to a smaller size to fine-tune frequencies.

Aquarian T-Tabs offer a set of coated and clear adhesive plastic pieces that control ring and sustain. Removal of the T-Tabs' backing reveals adhesive that allows them to stick to drumheads, and they can be moved once placed on a drum. One advantage is the product's ability to be placed and played anywhere on the head, including directly in the center, where it enhanced the stick's attack while attenuating the drum's overtones. Compared to the gel pads, slightly more ring was present when using a single T-Tab, but finer control can be achieved as more pieces are added.

Video Demo
moderndrummer.com

BENNY**GREB**

The Time Machine

Vintage Red Oyster
Made in Germany

*The **SONOR** team, in cooperation with artists and collectors, worked tirelessly to bring the Vintage Series drums as close as possible to the look, feel, and sound of its predecessor from the 1950's and 60's. **SONOR** then combined this with it's knowledge of modern drum building to create an instrument that will hold up to today's modern playing.*

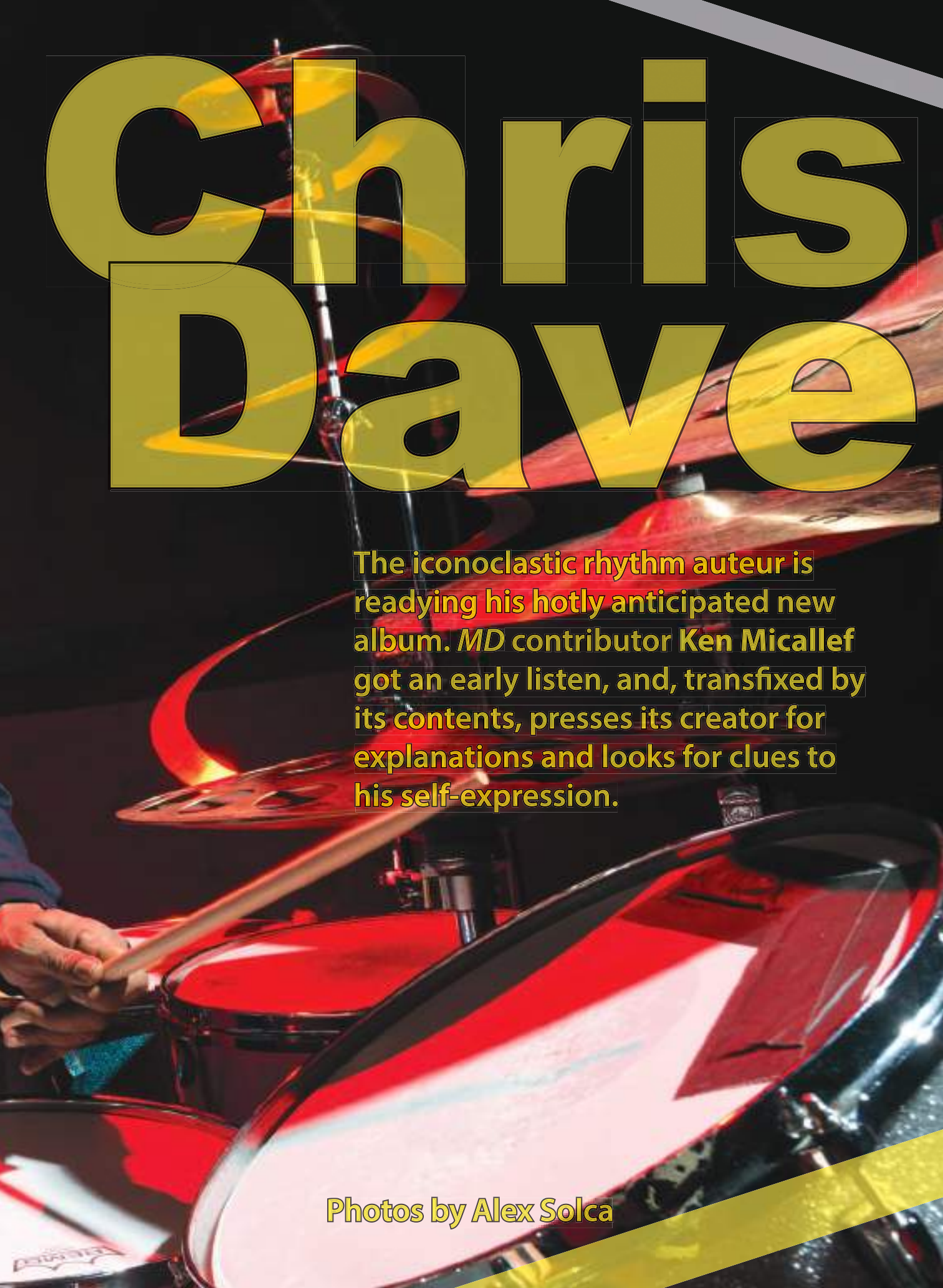
SONOR.COM

SONOR Vintage Series

PROPERTY OF
449
HALL

Chris Dave

The iconoclastic rhythm auteur is readying his hotly anticipated new album. *MD* contributor Ken Micallef got an early listen, and, transfixed by its contents, presses its creator for explanations and looks for clues to his self-expression.



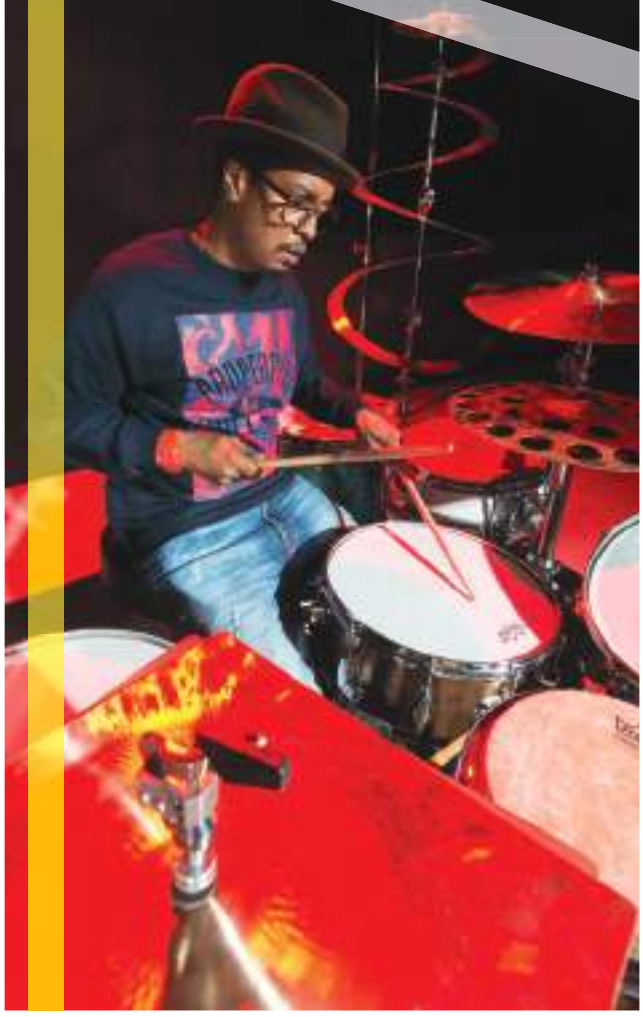
Photos by Alex Solca

Is Chris Dave the world's most wanted drumming superweapon? From populist recordings with Justin Bieber, Lady Gaga, Keith Urban, and Ed Sheeran to jazz grooves with Kenny Garrett and Robert Glasper to formative rule-breaking days with Meshell Ndegeocello and Mint Condition, Dave has transformed how we think about the drumset and the beat-making maneuvers that follow.

Chris "Daddy" Dave is a product of Houston's church scene and Howard University in Washington, D.C., and his greatest contribution may be his mad-merriment beat. Taking a cue from the late producer J Dilla, when freed to his own devices Dave plays musically demented patterns that shake up notions of contemporary time, timekeeping, and drum tonalities. Of course, one drummer's notion of where the time lies is another's idea of chaos and metamorphism. Dave embraces it all.

And artists have embraced him: Adele, Maxwell, D'Angelo, Beyoncé, Terence Blanchard, Wynton Marsalis, Bilal, Lupe Fiasco, Sonny Rollins, Toni Braxton, Mos Def, Erykah Badu, Common, Talib Kweli, Jill Scott, A Tribe Called Quest, Michelle Williams, Dianne Reeves, Geri Allen, Mary J. Blige, Blue Man Group, Cat Stevens, Derrick Hodge, and many more have enlisted Dave's "four-way brain way" on tour and in the studio.

On *Nihil Novi*, the 2016 album by saxophonist Marcus Strickland's Twi-



Life, Dave plays time that flows like a restless river. Seemingly pulling ahead and dropping behind the conceived center pulse, Dave measures out syncopated bass drum bumps and hyper snare drum spurts while projecting forward-flying cymbal pulses and explosive tom fills. Dave scorches Strickland's grooves like a pilot pushing the ejector-seat button and laughing while his million-dollar jet explodes in a fireball.

When asked what constitutes his main work these days, Dave replies, "Drumhedz, Drumhedz, Drumhedz!" *Chris Dave and the Drumhedz* is Dave's epic dissertation on the state of the funk/jazz/R&B/hip-hop groove, circa 2017. It's a soulful, beat-heavy pleasure, start to finish. Dave, who's joined by core Drumhedz Isaiah Sharkey on guitar, Marcus Strickland on sax, and James Poyser and Cleo "Pookie" Sample on keyboards and electronics, plus Pino Palladino on bass and Keyon Harrold on horns, also enlisted a fifty-member cast of cowriters, instrumentalists, and vocalists to document his surreal sonic ideas. The album is designed as an outer-space journey turned radio station, with the Drumhedz as your guide through their universe of musical pleasures.

Chris Dave and the Drumhedz begins with countdown to liftoff, the band landing on a planet that recalls a P-Funk-style movie soundtrack. Strings sway, Dave's drums groove like bossa nova bumblebees, and rhymer KRNDN speaks though a megaphone. The album matches weird interludes with serious music making. "Black Hole" launches a thrilling African pulse adorned with muted trumpet blasts, heavy riffing guitar bleats, and an irresistible drum groove that percolates like a nimble panther. It recalls the Temptations' "Papa Was a Rolling Stone" transported through modern sensibilities. Dave's arsenal of drum sounds continues in "Sensitive Granite," a deep snare drum firing sparks of bongo rolls, cracked cymbal interplay, dancing rhythms, and playful effects.

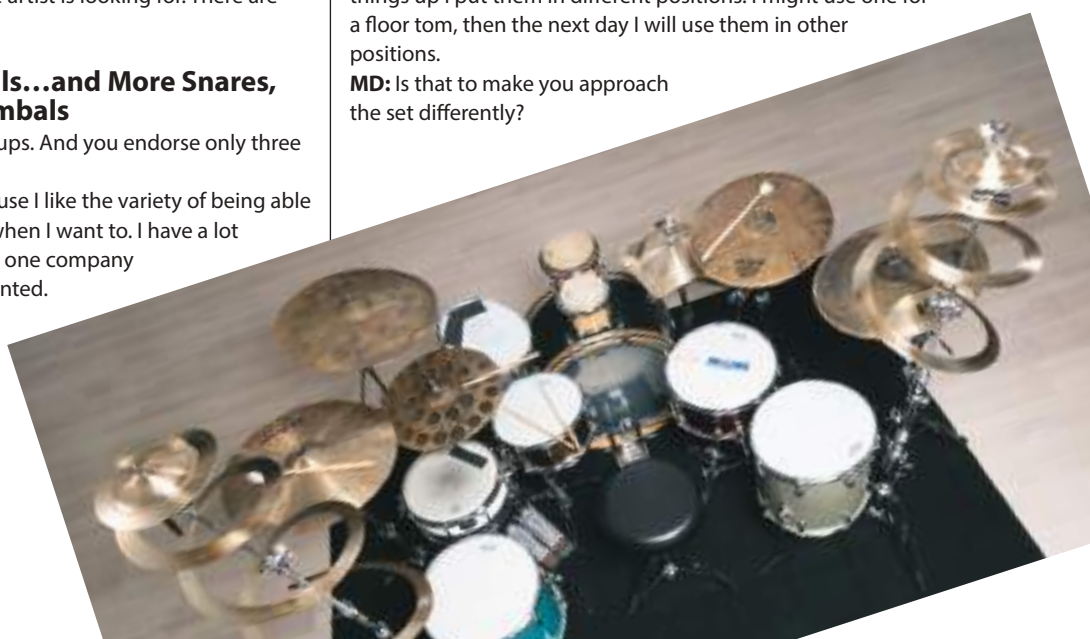
Dave bam-bams more deep snare drum tones on "Clear View," its pitter-pattering rhythm dancing under spoken-word vocals and reverberating instrumentation, the song quickly turning into a full-throttle rock bash. "Job Well Done" rages like punked-out Muppets for a moment, then backsteps into romantic territory, with Dave's popping snare drum as sweet as a Nestlé Crunch. "Lady Jane" features a clattering jazz cymbal pulse, segueing to an arrangement that's equal parts Canterbury progressive rock, metric-modulation experiment, samba sendup, and drum solo madness. "Trippy Tipsy" closes the album with a watery ambience, as hooting tenor saxophones and herky-jerky rhythms lead us into the unnamed planet's sunset.

It's all in a day's work for Chris Dave's inventive drumming head and the band that bears his name.

MD: What tools, be they mental or physical, do you take to every recording session?
Chris: Just making sure the music feels right, that I'm prepared and that I know the material, or whatever the session calls for, and go from there. It depends on the music—EDM, country, hip-hop, rock….
MD: What are the misconceptions about studio work at your level?
Chris: The studio is a lot of hard work, and it can be very detailed. There's a misconception about how long you have to rehearse with an artist to get it right before you actually record, the process of getting a song perfect for what the artist is looking for. There are many misconceptions.

Snares, Toms, and Cymbals…and More Snares, More Toms, and More Cymbals

MD: You play an assortment of setups. And you endorse only three brands: Sabian, Remo, and Vater.
Chris: I don't endorse drums, because I like the variety of being able to play whatever I choose to play when I want to. I have a lot of drumsets, and I could never find one company that could give me everything I wanted.
MD: For the *MD* cover shot you set up Fibes, Tamas….
Chris: And Firchie Drums—they're like vintage drums. And Innovation Drums, they're a custom manufacturer from Detroit. I use a lot of Innovation drums.
MD: Do you always set up in the same way?
Chris: Nah. I experiment all the time. If I'm at a festival, then I'm not really traveling with my stuff, so I make up a kit from the backline. But as far as my personal setup, it changes every day. Me and my tech are still trying to figure stuff out.
MD: If you're using three snare drums on different days, will they always be in the same place within the kit?
Chris: No. Even on the last D'Angelo tour, I had five snare drums, but I used them in different ways every two or three days. Just to switch things up I put them in different positions. I might use one for a floor tom, then the next day I will use them in other positions.
MD: Is that to make you approach the set differently?



Q: If some of your cymbals are set at standard angles, how are the other cymbals positioned?

A: I don't know how to think like that anymore. I don't know what a drummer would or wouldn't do.

Chris: Just to keep me thinking. I've always been like that. I'm still trying to figure it out until I get completely comfortable, so I keep switching things up.
MD: You've added multiple floor toms to your setup, when initially you didn't use floor toms.
Chris: I've always played toms on all the records. Live, it began with Erykah Badu; her gig called for a lot of different snare drums. I didn't want to use triggers, so I would tune the five different snares to replicate the album sounds. I like to collect snare drums, so it all went together.
MD: Are you playing any mounted toms on the new Drumhedz album?
Chris: On some tracks, one of the interludes maybe, but it's sporadic. There's not so many toms, more like deep snare drums used as floor toms.
MD: What snares did you play on the new Drumhedz record?
Chris: Everything from old Rogers to custom prototypes. I went through everything on the album.
MD: You get many different sounds from each drum. How did you tweak the various drums used on the album?
Chris: That's part of studio finesse, just understanding the tones that the song needs. Certain snares might sit better or sound better in a particular song. Maybe a certain wood or metal snare drum will sound better with brushes on a particular track, depending on how hard you have to hit the drum. It depends on the room and so many different factors. All that plays a part in the sound, especially in the studio.
MD: Do you modify the drumhead with tambourines, metal pieces, or rings cut from old drumheads?
Chris: We've done all those kinds of things. Those ideas began with gospel drummers fifteen or twenty years ago. It's not new, it's just things that people forgot about or they didn't know how the sounds were made. It's trying to add more sounds so you can sound bigger and fuller.
MD: In the cover shot for your previous *MD* cover story, one of the cymbals was set at an extreme and odd angle.
Chris: I try whatever I can think of. There's no limit on anything. We used six cymbals for this *MD* cover shoot: two Zildjian Spirals, a cracked Sabian Fierce ride, and the rest were prototypes that don't have names.
MD: If some of your cymbals are set at standard angles, how are the other cymbals positioned?
Chris: I don't know how to think like that anymore. [laughs] I don't know what a drummer would or wouldn't do. I don't play ride cymbal on the right-hand side, and I'm a right-handed drummer. Between all my friends we've tried all kinds of weird shit. I've done shows with a regular

Recordings

Mint Condition From the Mint Factory, Life's Aquarium /// **Meshell Ndegeocello** Comfort Woman, The Spirit Music Jamia: Dance of the Infidel /// **Maxwell** BLACKsummers'night /// **Robert Glasper** Double-Booked, Black Radio /// **Adele** 21 /// **Eric Roberson** Mister Nice Guy /// **Chris Dave and the Drumhedz** Mixtape /// **Lil John Roberts** The Heartbeat /// **D'Angelo** Black Messiah /// **Anderson Paak** Malibu /// **Kenny Garrett** Standard of Language

drumset where I'm also playing timpani simultaneously. Or I will split the brain to get in a creative vibe, like, *Maybe I should put the second bass drum off the stage*, because they have that new DW pedal where you can extend it or double extend it. It can get insane.

MD: Drummers throughout history have placed the ride cymbal on the right side and tilted it, but you're trying to find a different way.

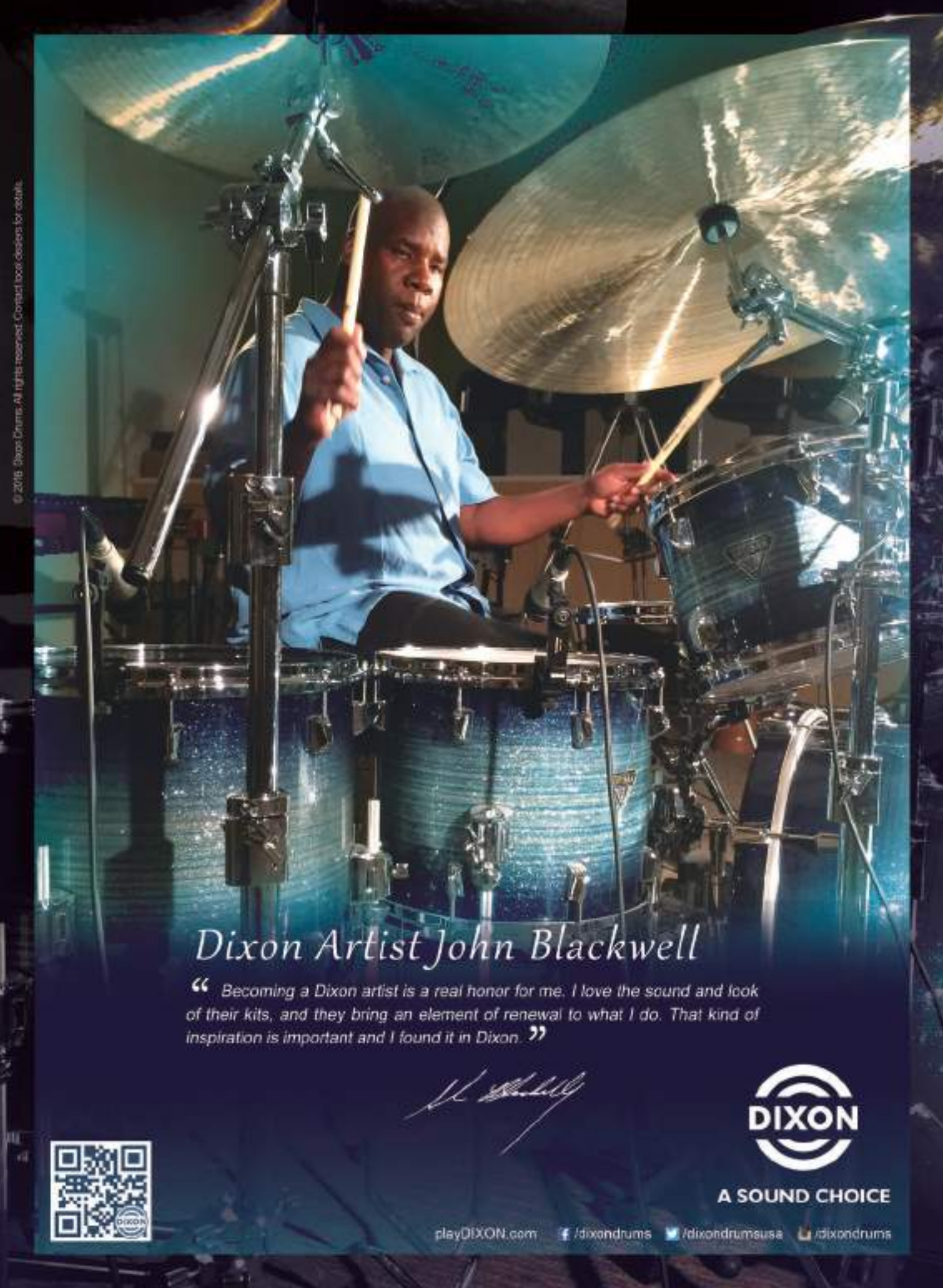
Chris: Right. Jack DeJohnette worked with singers a lot, so he would angle the cymbal and use his pinkie and forefinger so he could control the stick when it's right on the cymbal. I used to play like that as well, using a four-piece kit with two cymbals. I did that with Kenny Garrett. Going through all the styles, you get to a point where you want to do your own thing within what you've learned through massive amounts of study and listening to all the different drummers.

MD: You're still playing cracked cymbals?

Chris: More prototypes now; I'm designing cymbals with Sabian. They're just different cymbals that sound nice and messed-up at the same time. The cracked ones…I was in the office and they had all these cracked cymbals, a ton of cymbals. Drummers had returned them. So I hit a few and took some. I liked the sound. I was with Zildjian when I played with Mint Condition, then Sabian made prototypes for me. That's when we started getting into 16", 17", and 18" hi-hats. I want to experiment with sounds.

MD: What do you like about Fibes drums?

Chris: Fibes were really loud drums. The attack on them is really cool for that loud, fast, aggressive, powerful sound. I could



© 2016 Dixon Drums. All rights reserved. Contact local dealers for details.

Chris Dave

play those on a D'Angelo gig.

MD: What drums did you play with Kenny Garrett?

Chris: I would call out different sets every day from the backline. Like, "What's the oldest set you have in stock? I want that one." That's the fun part about playing from the backline. I never wanted to play the same set every night, because I never got used to it. Back then it wasn't about endorsements. I wanted custom gear. Then I never thought about having a drum endorsement.

MD: Some European drummers, like Paal Nilssen-Love, don't have or pursue drum endorsements. He's playing the same drums his dad played.

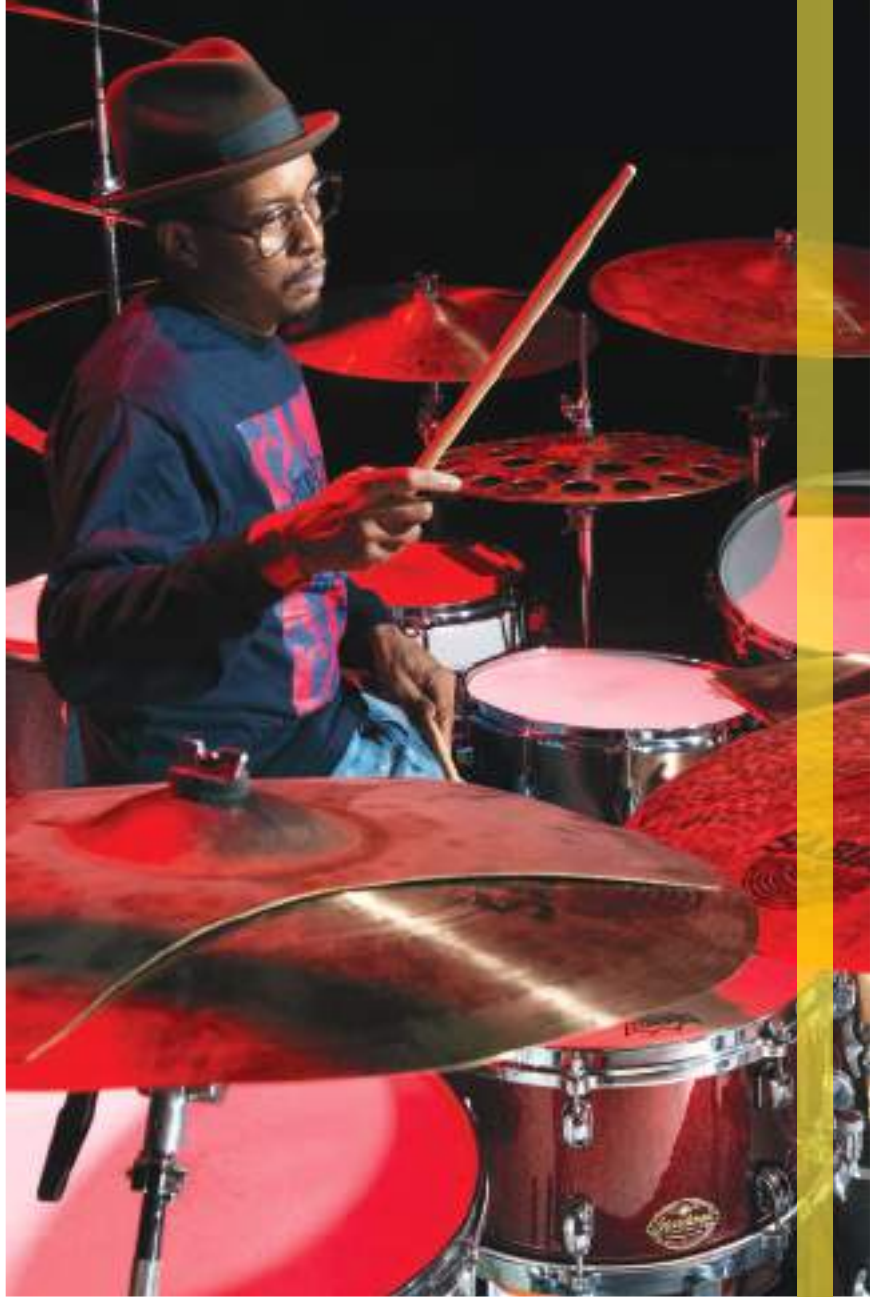
Chris: Exactly. If you went to Wallace Roney's house and he gave you one of Tony Williams' old sets, you'd play that. You probably wouldn't want another drumset. Maybe you would, but maybe you wouldn't. I understand why drummers want endorsements. I guess they're chasing something. I just don't know what it is.

MD: When it looks like you're playing three floor toms, one is usually a snare?

Chris: Usually a couple of them are snare drums. Some of my snares are 10x14, some are deeper. If I had a gig that needed twenty snares, I would use twenty snares.

MD: Is one snare tuned to replicate an Akai MPC and another to sound like a drum machine?

Chris: Nah, an MPC is a sampler, so that could be a million sounds. I tune the snare drums based on the songs we will perform that night. Sometimes they'll switch the set list, which allows me to use different



drums. I'll use the Craviotto snares we have, for instance, just trying stuff. For D'Angelo I literally had something new or different for every show.

MD: So playing multiple snares broadens your sonic viewpoint?

Chris: I'll have the snare drum that matches the sound of a particular song. Then I might place the snare drums to make me think differently. Not in terms of what I'm going to play, but what I'm looking at visually when I'm playing the drums. If something is closer to a certain hand, you can get to it quicker. It's like theoretics of how you want to execute certain things, and if the setup changes, how do you execute the same things sonically?

MD: Do you ever trigger sounds?

Chris: No, I tune the snare drum to the song. I like tuning, and I have a good soundman. It's like a package—it comes with the tuning and the house engineer and the monitor guy. If ya'll on the same page, it's a win-win situation. I'm usually really close with the house engineer, because I'm a studio guy so we're usually on the same page sound-wise. If I'm playing with an artist and I've recorded their album, more than likely I'll bring the snare drums from those sessions. What's a better trigger than using the actual drums used to record the album?

Technique

MD: As a student you played along with Tony Williams on Miles Davis's "Footprints," among other records. Did you ever try to sound exactly like Tony or clone yourself after a drummer?

Chris: I just did the regular things. I bought all the albums, tried to learn all the stuff I liked about the album. I memorized it and tried to take little things I was trying to figure out. I was more of a fan of those drummers at first, then I would study, but I was never in the position to sound like them. I had ADD when I was young. [laughs]

MD: But you transcribed Tony Williams?

Chris: I did, but I was trying to understand how he and Ron Carter or he and Herbie Hancock related on those Miles Davis records. I would listen for hours and try to understand. I would get into the vibe of emulating, but I really wanted to use it in ways that I liked, personalize [the influence] to what I was playing at the time. Sometimes you might not be with a group of friends who are playing a Tony Williams type of song; you're just trying ideas to learn.

MD: How did you incorporate your influences? I've seen you play left-hand ruffs, which Bill Stewart also plays, coming out of Roy Haynes' concept.

Chris: It's more paying homage. Certain stuff, it's just part of who you are. I grew up playing a lot of jazz, and that comes from drummers like Roy Haynes, Max Roach, and those cats. They are very technical musicians. You need some technique to play that stuff, like really fast swing for a long period of time. At some point you have to learn about endurance and breathing and all these other things that come with playing relaxed. It's a journey.

MD: How did you apply J Dilla's beats to the drumset? Was it like transcribing a drummer?

Chris: Nah, I could hear what he was doing because I was friends with Karriem Riggins and all those cats, and I love the shit out of his beats. I was always good at playing breakbeats or any beat I can hear, kind of like Ahmir Thompson, who can play breakbeats. I'm coming from the same vibe.

VATER PERCUSSION USA

Chris Dave

"I just love the sticks and the small family vibe at Vater! The Sweet Ride is the perfect stick for what I do. The quality, balance, feel and durability… it's all there with Vater!"

VINTAGE BOMBER BASS DRUM BEATER

VBVB

The Vintage Bomber was conceived and designed to replicate the soft but boomy bass drum tones of the great jazz era. The Vintage Bomber's cork center is wrapped with a soft and puffy synthetic covering and is reminiscent in look, feel and sound to the original lamb's wool beaters from decades ago.

SWEET RIDE

L 16" • 40.64cm D .530" • 1.35cm

VHSRW

Extra small round tip produces outstanding clarity on cymbals. Great for Jazz settings. Also available in Sugar Maple.

#SWITCHTOVATER

VATER.COM

Chris Dave

I don't know a lot of drummers who can't play like that who are hip-hop heads. But if you're not, then you might not understand certain things as far as beats. It's cultural, I guess.

MD: Are syncopated or delayed snares and bass drums a J Dilla trademark?

Chris: Nah. For me it started with four-way coordination and playing two or three different rhythms in my head at the same time in different tempos. I've loved messing with rhythms since I was little. When a drum machine quantizes, sometimes, depending on the person who's doing the beat, they don't hear that it's not perfectly quantized. Like the E-mu SP1200 [sampler], it loops right, but it has a little space in [the beat] sometimes. I began emulating that. At that point we were heavy into hip-hop. People tried to figure out J Dilla: *Is this ahead and that behind the beat? Or vice versa?* It's taking that apart and playing with it. J Dilla was influential, but he wasn't the only one. A lot of people listened to his music because it was beat driven. It was so concise, and it had a Motown feel so the pocket was cool.

MD: Is Tony Williams' concept of blurring the time similar?

Chris: Sometimes. The delay thing for me is more like seeing Elvin Jones playing something slow in 3/4, then when he comes around to the 1, and whenever he hits the 1, that's where the 1 is. If you're a stickler sitting there counting, you know they're half a second off. I listen from both perspectives. So I'm thinking, *This would be crazy if I'm playing a beat and it's a half second behind and this is over here and this is over there.* It's beat placement. Drummers have been doing it forever.

MD: Does your placement of the beat depend on the artist and the recording? Sometimes your time feel is right down the middle.

Chris: Depends on what the song calls for. Some songs want a nice feel-good groove; some things are more hip-hop. Everything can't be the same style, so you try to make it appear like an orbit of sonic shit! [laughs] So when they call you they don't have to worry what you'll sound like—they know it'll sound right for the song with your [style] on it. That was always my goal.

MD: Did you study four-way coordination from the Marvin Dahlgren book?

Chris: Yeah, but more so from watching Jeff "Tain" Watts and people like that. Tain can take a Monk song and play the solo with his left hand while playing all this other shit, and it's still swinging. You meet Brazilian drummers, Cuban drummers. Everybody hears things on different beats. It gets in your head and you're hearing rhythms over rhythms that might not necessarily go together, and you focus on that.

MD: There are a few constants in your drumming, one being your touch. You get a beautiful, consistent sound on the snare drum when playing 2 and 4. Was that a focus for you?

Chris: It's just a natural thing. Touch is part of your alter ego, your personality, whatever happens when you get on the drums. I think about sound, and touch and sound go together. After a while, it's subliminal. I'm thinking like a producer sometimes, so when I get in that mode, I want the snare to sound consistent each time I hit it. And I want the hi-hat to be consistent because I want to get this groove across.

MD: Some drummers aim to sound like a drum machine.

Chris: That is part of transcribing too. I transcribed everything from drum machines to the Time's "777-9311." I thought that was a drummer, but it's a drum machine. I transcribed that and hip-hop beats, all the way back to Tony Williams. Certain beats are drum machines, and if you can play that song just like a drum machine, that crowd will be amazingly happy.

MD: When you play a drum solo, are you thinking of song form?

Chris: Whatever comes. With the Drumhedz, I play the song form or a special form for the solo. It depends on the music. But I don't like to solo.

MD: Why?

Chris: I don't know. [laughs]

In the Studio

MD: How do you typically get session work?

Chris: I'm Rick Rubin's studio drummer at Shangri-La Studios, so that leads to a lot of session work. That gives me the freedom to do whatever I want, because Rick is like that. I'm not trying to sound arrogant, but I only work with five or six producers. They have a lot of work, and these projects actually get released. I just finished a lot of stuff with Blake Mills; he produced Alabama Shakes. We're finishing up a John Legend album.

MD: Are you called in to replace drumming?

Chris: Sometimes they may only have a demo, and the artist or producer tells you what they don't like about the demo or what they want to change. They usually want to make it more exciting. Sometimes the demo is old but the song is good. You start chipping away from there.

Chris Dave and the Drumhedz

MD: Is your new Blue Note album, *Chris Dave and the Drumhedz*, all live drumming, no loops?

Chris: It's all live takes; I didn't loop myself. Some of it has punch-ins, like if someone wasn't there they added their part later. But all the bass and drums were recorded together live.

MD: Some songs have more than one drum track.

Chris: Yeah, like on "Lady Jane." It's like three different drumsets. There I played the whole song on one set and then did the next take on another drumset. I have a lot of drums at Shangri-La; we had the place for a month when we did the album, so I was able to have five setups miked in one room. I had my jazz set, my trashy-sounding set, my experimental set.

MD: How did you compose material for the new album?

Chris: Sometimes at the keyboard coming up with ideas, messing around with bass or guitar. Might start with a beat. A few tracks I was messing around in the studio with Pino Palladino. He'd start playing, and if we got into a vibe we'd start recording. "Let's put a click up. Let's map it out. Gimme a minute to come up with a bridge." Just a real organic process, but still with form. We wanted it to be a cool vinyl album that sounds good. It's like back in the '70s: DJs would play the best parts of an album because it sounded so good. You might spin that part at a party. It draws you in to the different sound aspects of the music. It's a fight for the musicians to be heard [now], instead of only the artists.

MD: Did you go for a unified drum sound on the record or more diversity of sound with the drums?

Chris: Just having the drums prominent and showing the different sounds the drums can be. There doesn't have to be a drum solo; this album is more a feel-good introduction to the Drumhedz. The concept is that the music doesn't take place on Earth. It's like a space trip, like you're going through a portal with us into our world. The music on the album is our radio station of the music we like. The ambience of the drums is not all my drums but a core sound of what I do.

MD: "Black Hole" opens with an Afro-Cuban feel, then turns into African highlife music.

Chris: The lyrics deal with all the crazy stuff happening today in America. Groove-wise it starts with some Fela Kuti stuff, but I wanted to do it with brushes and sticks. The beat is like Fela, but it's not as fast. I wanted to have that flavor with a twist of what the Drumhedz do, but I didn't want to take anything away from Fela or sample him. It was more like if Fela was in the room and we were chillin'. That's the groove we would come up with to make Fela dance.

MD: "Sensitive Granite" has a muted, dark, splatter-sounding snare drum.

Chris: A lot of that sound is outboard gear used during the mixing phase with Benjamin Kane. No plugins, all hardware. We had the analog gear—why use the plugin?

MD: On "Atlanta" you're blowing over the top, and again it sounds like more than one drum track.

Chris: Just one drum track, and I'm playing with a lot of outboard gear again.

MD: "Clear View" eventually kicks into a groove, but it opens with a lot of interesting drum sounds.

Chris: That's us having fun. We start quiet, then go to the moon. In the middle I switch to another drumset. I have the drums set up in the studio, so I don't have to get up from the drum throne. I just swivel over. So in the middle of that song, instead of going for the big rock sound, what if it's the same tempo but the stuff we play is a darker side of the

Chris Dave

same tempo? Some people might think it's slowing down, some might think it's a different song. All that is part of the art for us. But the tempo never changes. Then the beat goes into half time. But you're still nodding. It's two sides of the coin. We're showing what musicians can do in creating moods.

MD: "Lady Jane" opens with what sounds like a four-way coordination exercise.

Chris: It starts with more of a Jack DeJohnette/Tony Williams type of thing. I guess it's four-way, but I don't hear it like that. I wanted the snare drum to rattle away from the cymbal—if that makes sense. I don't even hear the split in the rhythms; I only hear the sounds. You get to a point where you can feel the rhythms without counting. Eventually it clicked where I could hear that. You just have to know where it is.

MD: Eventually it clicked?

Chris: It's just a feeling. Once it locks in to your body or your soul, you just know how to play over the beat. You know where you are within the time frame. It becomes more of an expression than trying to figure something out. Why can't you do something that has nothing to do with the other thing? The four-way brain way.

Today, Yesterday, Tomorrow

MD: What do you practice now?

Chris: I'm still practicing rudiments, four-way coordination, and trying to play the things I hear in my head but I can't play. That keeps you going. It's an internal drive.

MD: Do you take students?

Chris: I will in the future. I wouldn't know what to say, though. Just practice and figure it out, because I'm still trying to figure it out. It's about having the technique to play whatever you hear in your head. The journey is all the music you're going to partake in, which at some point is going to develop into your sound and your style. It's all a reflection of you.

MD: You attended Houston's High School for the Performing and Visual Arts and Howard University—you have a legit music background. Is that necessary for all drummers who want to achieve your level of success?

Chris: I don't know a correct way to do it. Go with your gut. I had to read music at Howard, because I played with Geri Allen. Her gigs are hard. But with sessions today they don't ask you to read unless it's jingles. They want the feel. Or they might have the idea, and then you have to be on it so you can listen to the song once or twice and have the feel, hop on it, and knock it out.

MD: Can you set your pay rate now?

Chris: You can negotiate, for sure. But I'm also a producer; that was the point of this album, showing more of our production skills on a bigger scale as a group. We will tour the record, and we'll be producing artists and playing on their records as the Drumhedz.

MD: There are still things you can't play?

Chris: Of course. Man, I am inspired by my friends like Thomas Pridgen and Ronald Bruner. I might catch Bruner with Thundercat one night and he's having one of those crazy gigs. You get excited. *I never thought of that—that's insane! What just happened?* Maybe only three people heard it, but I'm always getting inspired by listening.

SOUND OBSESSION

BUTCH VIG | GARBAGE

For producer, drummer and self-professed gear head **Butch Vig** it's all about the sounds. Having produced some of the most popular records of all time, Butch knows the importance of getting the right sounds, and getting to your sounds. That's why he chooses the DrumIt Five digital drum brain by 2BOX. Loaded with 100 fully editable kits, the DrumIt Five also includes its own editing software to create your own multi-layered sounds from wave files, build your own kits, and create your own loops. **Get obsessed with the DrumIt Five from 2BOX.**

2BOX
MUSIC APPLICATIONS

- 4 GB onboard memory
- USB connectivity
- PC or Mac
- Fast drag-&-drop edits
- Build custom kits from scratch
- Create your own loops
- Import 3rd party drum sounds
- High quality multi-layered sounds from DrumIt Sound Library

MEINL
SUBWOOFER JUMBO BASS CAJON WITH WALNUT FRONTPLATE

$199.99

(SUBCAJ5WN)
SELECT STORES & GUITARCENTER.COM

MEINL
SIAM OAK STRING CAJON WITH MAKAH-BURL FRONTPLATE

$169.99

(CAJ3MBM)

MEINL
SLAP-TOP CAJON WITH MAKAH-BURL FRONTPLATE

$109.99

(TOPCAJ1MB)
SELECT STORES & GUITARCENTER.COM

MEINL
HEADLINER SERIES CAJON

$109.99

(HCAJ1NT)

MEINL
MIDSIZE BIRCHWOOD CAJON

$69.99

(SCAJ50NT)

MEINL
BONGO CAJON

$49.99

(BCA3NTEBKM)

For more great drum shop deals or to find a store near you, visit guitarcenter.com.

Guitar Center
Find your sound

Top Picks

Our best deals—on sale Nov. 1 thru Dec. 31

MEINL
HEADLINER SERIES
ROPE-TUNED DJEMBE

$148.99

(HDJ3L)

MEINL
HEADLINER SERIES BONGOS

YOUR CHOICE
$69.99

(HB50R) (HB50BK)

MEINL
SONIC ENERGY UNIVERSAL SINGING BOWLS AND BELL

STARTING AT
$19.99

(BM) (SBU400) (SBU600) (SBSE800)
SELECT STORES & GUITARCENTER.COM

ADD-ON
Meinl leather mallet
(SBRMLE)
$7.99

MEINL
PERCUSSION PACK WITH COMPACT FOOT JINGLE TAMBOURINE, CLASSIC HARDWOOD CLAVES AND ARTIST SERIES SHAKER

$29.99

(PP1)

Guitar Center
Find your sound

Bring this coupon in and
GET AN EXTRA

$20 OFF*
your purchase of $99 or more

OR

$50 OFF
your purchase of $199 or more

dclmae459c

*$20 off purchase of $99 or more, $50 off purchase of $199 or more. Not to be used in conjunction with other coupons, promotions or offers. Excludes discounted and clearance items, price matches, used gear, tax/shipping charges, scratch and dent, vintage equipment, Gift Cards, String Club and Stick Club memberships, and musician services (Pro Coverage, Guitar Center Repairs, Guitar Center Rentals and Guitar Center lessons). No cash value. Coupon is redeemable in-store, online or at 866 543-0741, only with valid coupon code. participating brands: Meinl, Yamaha, Sabian, Latin Percussion, Toca, Gretsch, OCDP, Simmons, SPL, Proline, Road Runner, Tama, Zildjian, Treeworks, Ahead, Drum Dial and Aquarian. Offer valid 11/1/2016 thru 12/31/2016.

For more great drum shop deals or to find a store near you, visit guitarcenter.com.

YAMAHA

$50 OFF

YAMAHA
14x6.5" STAGE CUSTOM STEEL SNARE

REG. $149.99
$99.99

(SD266A)

YAMAHA
DTX-MULTI 12 DIGITAL PERCUSSION PAD

$599.99

(DTXM12)
SELECT STORES & GUITARCENTER.COM

YAMAHA
STAGE CUSTOM BIRCH SERIES 5-PIECE SHELL PACK

YOUR CHOICE
$649.99

(SBP2F50RB) (SBP2F50CR) (SBP0F50NW)
HARDWARE AND CYMBALS SOLD SEPARATELY
COLORS VARY BY LOCATION

Also available in these colors

$100 OFF

YAMAHA
DTX430K ELECTRONIC DRUM SET

REG. $599.99
$499.99

(DTX430K)
SELECT STORES & GUITARCENTER.COM

$10 OFF

YAMAHA
700 SERIES HARDWARE

PRICES TOO LOW TO PRINT

(SS740A) (CS755) (HS740A) (FP7210A)

For more great drum shop deals or to find a store near you, visit guitarcenter.com.

$25 OFF

SABIAN
B8X CRASH PACK

REG. $159.99
$134.99

(45006XMF)

FREE
8" B8X splash included in box
A $45 VALUE

$50 OFF

SABIAN
B8X PERFORMANCE SET

REG. $319.99
$269.99

FREE
16" B8 Pro O-Zone crash included in box
A $109 VALUE

(45003XPOZ)

$100 OFF

SABIAN
AAX X-PLOSION CYMBAL SET

REG. $749.99
$649.99

(2500587XBGC)
SELECT STORES & GUITARCENTER.COM

FREE
18" AAXplosion crash included in box
A $249 VALUE

SABIAN
XSR SERIES SUPER SET

$659.99

(XSR5007SB)
SELECT STORES & GUITARCENTER.COM

FREE
Free 10" splash and 18" crash included in super set box
A $260 VALUE

SABIAN
HHX EVOLUTION CYMBAL SET

$899.99

(15005XEBGC)
SELECT STORES & GUITARCENTER.COM

FREE
18" Evolution o-zone crash included in box
A $319 VALUE

SABIAN
22" AAX SERIES MUSE CYMBAL

$349.99

(22280XM)
SELECT STORES & GUITARCENTER.COM

For more great drum shop deals or to find a store near you, visit guitarcenter.com.

$10 OFF

TOCA
FREESTYLE
COLORSOUND DJEMBE

REG. $39.99
YOUR CHOICE
$29.99

(TFCDJ7LW) (TFCDJ7MR)
(TFCDJ7MI) (TFCDJ7MG)
(TFCDJ7MO) (TFCDJ7MV)
(TFCDJ7MB) (TFCDJ7PR)
SELECTION VARIES BY LOCATION

LP
COLLECTABELLS COWBELL
OR SLEIGH BELLS

STARTING AT
$41.99

(LP204CMC) (CP374)

LP
AMERICANA GROOVE CAJON

$199.99

(LP1427)

LP
CITY SERIES CONGA SET WITH STAND

YOUR CHOICE
$324.99

(LP646NYBK) (LP646NYVSB)
SELECTION VARIES BY LOCATION

INCLUDED
Matching bongo set
(LP601NYBK)
(LP601NYVSB)
AN $87 VALUE

For more great drum shop deals or to find a store near you, visit guitarcenter.com.

NEW

GRETSCH

CATALINA CLUB 4-PIECE SHELL PACK
IN GLOSS ANTIQUE BURST

$699.99

(CT1J484GAB)
HARDWARE AND CYMBALS SOLD SEPARATELY
SELECT STORES & GUITARCENTER.COM

GRETSCH

CATALINA MAPLE 6-PIECE SHELL PACK
WITH FREE 8" TOM

$999.99

(CM1E826PGDCB)
HARDWARE AND CYMBALS SOLD SEPARATELY
SELECT STORES & GUITARCENTER.COM

FREE
8" tom included with
Gretsch Catalina kit purchase
A $199 VALUE

GRETSCH

14x6.5" TAYLOR HAWKINS SIGNATURE SNARE DRUM

$199.99

(S6514TH)
SELECT STORES &
GUITARCENTER.COM

GRETSCH

ENERGY 5-PIECE DRUM SET
WITH ZILDJIAN CYMBALS

YOUR CHOICE
$749.99

(GE3825VZG) (GE3825VZR)

Also available
in this color

NEW

GRETSCH

RENOWN SERIES MAPLE 5-PIECE SHELL PACK

$1499.99

(RN2E825NWF)
HARDWARE AND
CYMBALS SOLD
SEPARATELY
SELECT STORES &
GUITARCENTER.COM

For more great drum shop deals or to find a store near you, visit guitarcenter.com.

SPL
LIL KICKER 3-PIECE
JR. DRUM SET
WITH CYMBALS, HARDWARE
AND THRONE

YOUR CHOICE
$139.99

(D1316WR) (D1316BK) (D1316WH)

Also available
in these colors

SPL
KICKER PRO 5-PIECE JR. DRUM SET
WITH CYMBALS, HARDWARE AND THRONE

$299.99

(D2518SMG)

SIMMONS
SD300 OR SD500 5-PIECE
ELECTRONIC DRUM SETS

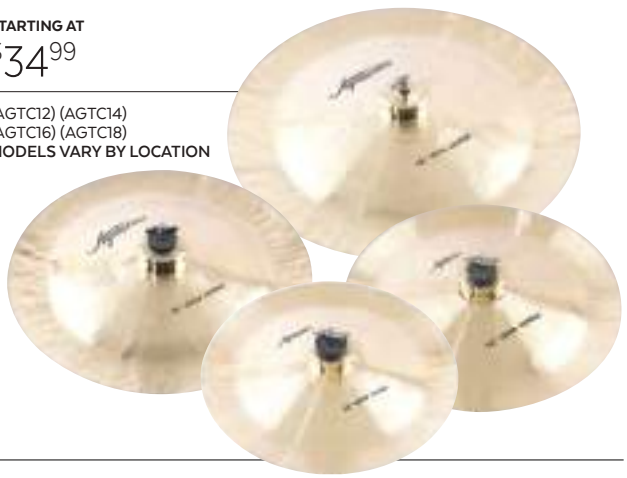
STARTING AT
$349.99

(SD300) (SD500)

AGAZARIAN
TRADITIONAL CHINA CYMBALS

STARTING AT
$34.99

(AGTC12) (AGTC14)
(AGTC16) (AGTC18)
MODELS VARY BY LOCATION



OCDP
14x6" MAPLE SNARE IN NATURAL BLACK BURST

$209.99

(OCSN0614NBBA)

$20 OFF

OCDP
DRUM THRONE

REG. $149.99

$129.99

(OC949RT)

For more great drum shop deals or to find a store near you, visit guitarcenter.com.

20% OFF

REMO
CLEAR PINSTRIPE HEADS

REG. $12.99–$44.99
STARTING AT
$10.39

(PS030600) (PS030800)
(PS031000) (PS031200)
(PS031300) (PS031400)
(PS031600) (PS031800)
(PS132000) (PS132200)

20% OFF

REMO
POWERSTROKE 3
BASS DRUM HEADS

REG. $35.99–$50.99
STARTING AT
$28.79

(P31322C2)
(P31320C2)
(P31020ES)
(P31122C2)
(P31222C1)
(P31324C2)
(P31326C2)
(P31022ESDM)
(PR132000)
(PR112200)
(PR132200)
(PR132400)

$5 OFF

REMO
10" FIXED-HEAD TAMBOURINE

REG. $31.99

$26.99

(TA521070)

$5 OFF

REMO
KID'S PERCUSSION RAINFOREST BONGOS

REG. $41.99

$36.99

(KD540001)

REMO
TABLE TOM WITH MALLETS

$43.99

(TU508016)

REMO
CUSTOM DJEMBE IN
CONSTELLATION PURPLE

$54.99

(CD190325DJMBE)

For more great drum shop deals or to find a store near you, visit guitarcenter.com.

Zildjian

$15 OFF

ZILDJIAN
8" ZBT SPLASH CYMBAL

REG. $44.99
$29.99

(ZBT8S)

ZILDJIAN
5A ACORN TIP DRUM STICK 4-PACK

$29.99

(SDSP239)

$30 OFF

ZILDJIAN
PREMIUM CYMBAL BAG

PRICE TOO LOW TO PRINT

(ZCB24P)

$40 OFF

ZILDJIAN
ZBT 5-CYMBAL BOX SET

REG. $299.99
$259.99

(ZBTC4PALT)

FREE
14" ZBT crash included in box
A $59 VALUE

ZILDJIAN
L80 SERIES LOW-VOLUME 4-CYMBAL BOX SET

$299.99

(LV468)
SELECT STORES
& GUITARCENTER.COM

$50 OFF

ZILDJIAN
ZBT 7-CYMBAL SUPER SET

REG. $399.99
$349.99

(ZBTP390SP)
SELECT STORES
& GUITARCENTER.COM

FREE
18" ZBT crash included in box
AN $89 VALUE

$100 OFF

ZILDJIAN
K SERIES 5-PIECE CYMBAL SET

PRICE TOO LOW TO PRINT

(KP110)
SELECT STORES
& GUITARCENTER.COM

FREE
18" medium-thin dark crash included in box
A $309 VALUE

For more great drum shop deals or to find a store near you, visit guitarcenter.com.

MEINL
16" HCS TRASH CRASH CYMBAL

$59.99

(HCS16TRC)

MEINL
HCS SERIES CYMBAL PACK

$99.99

(HCS131410S)

FREE

3 lessons from Mike Johnston with HCS pack purchase (Coupon in box)

A $10 VALUE

MEINL
10" CLASSICS CUSTOM SPLASH

$69.99

(CC10S-B)

MEINL
20" CLASSICS CUSTOM DARK RIDE

$189.99

(CC20DAR)

MEINL
18" BYZANCE DARK CRASH

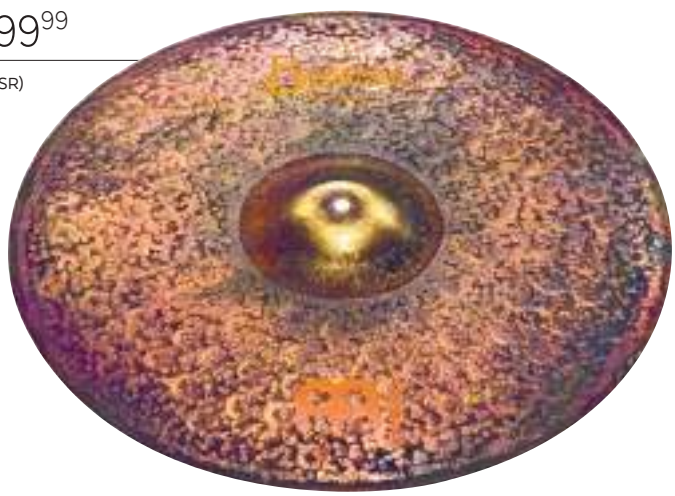
$299.99

(B18DAC)

MEINL
21" BYZANCE MIKE JOHNSTON SIGNATURE TRANSITION RIDE

$399.99

(B21TSR)



Frank Ferrer

It's tough to know where the fan ends and the musician begins with Guns n' Roses' drummer—who, some might be surprised to learn, has been happily perched atop the band's drum riser for a decade now.

***MD* got the chance to climb right up there with him during GNR's current world tour, and immediately understood why he's the perfect man for the job.**

Story by Jamie Blaine

Photos by Leslie Tubberville

It's 98 degrees at Music City's Titan Stadium, and *Modern Drummer* has been invited on stage to sit behind the kit of the world's most dangerous band, the reunited, unrepentant group of misfits known officially as Guns n' Roses.

"Let me get your picture, my man," drummer Frank "Thunderchucker" Ferrer says, snapping iPhone shots from Slash's station on stage.

Ferrer's lighthearted attitude is a bit surprising. Here's the guy keeping time for one of the most legendary American rock acts ever, and he's laughing and letting a relative stranger goof around on his drumset. Apparently, the Not in This Lifetime tour is a far cry from the pressure-cooker situation that GNR was rumored to be in the *Chinese Democracy* days.

"A couple more!" the Thunderchucker says, handing over a set of his signature Vater Power 5Bs.

Ferrer's laid-back and gracious vibe just goes to show that he hasn't forgotten his modest roots growing up in Manhattan's Chelsea neighborhood. Since those days he's served as a member of the Psychedelic Furs and Love Spit Love and worked with a long list of other top acts. We begin our conversation looking back at those early days in New York City, and Ferrer's first kit….

Frank: It was this old put-together thing my father found somewhere. Multicolored, made from spare pieces. I remember it had a red-sparkle tom, a Ludwig bass drum, cracked cymbals…. I might have had a rack tom as a floor. I worked that thing over until I finally got my first real kit. I was in a band called the Beautiful, and we got signed to Warner Bros., so I was able to buy a GMS set, which I had for over twenty years before I started using Pork Pie.

MD: You played that same GMS kit through all those bands?

Frank: All those years. It had a 24" bass drum and 8", 10", and 12" toms, and I kept my old Slingerland 14" tom. I did Love Spit Love, Psychedelic Furs, Robi Rosa, Frank Black. I toured and recorded with that same set until I started working with Guns about ten years ago.

MD: What got you started in music?

Frank: My father was a Latin percussionist, so we always had drums in the house. I joined the New York City Youth Chorus and couldn't sing a lick, so the director, Mr. Gomez, had me play percussion. That's when I was ten. And the next year my father took me to see Kiss.

MD: Latin was a big influence for Peter Criss as well.

Frank: Really? I didn't realize that. I was so naïve about rock music that I thought the opening band and Kiss used the same drumset. So the lights go out, the crowd goes nuts—and I got scared! I had no idea what was going on. And Kiss literally *explodes* onto the stage. Me and my buddy sat in our seats totally freaked out. My mind couldn't process it. I remember thinking, *I don't know what they're doing—but that's what I want to do!*

MD: Did you experience the show as a drummer or just a fan?

Frank: Believe it or not, drums were the last thing on my mind. I couldn't take my eyes off [guitarist] Ace Frehley. The way he was all wobbly and slow, it's like he was in slow motion while everything else was going regular speed. I just loved Ace, man. So at first I played guitar. Drums were the last thing on my mind.

MD: Obviously there was some epiphany along the way.

Frank: Eventually, yeah, but it was a few years down the road. My parents bought me this crappy little electric guitar, and my friends and I put a band together. We were working up songs, and as it turns out, I was always having to show the drummer what beats to play. Finally I sat down at the set and didn't get back up. So somewhere around fourteen I fell in love with the drums and realized they were my thing.

MD: Who were your earliest drumming influences?

Frank: Peter Criss, of course. Peter rocks, man. I mean, listen to "Strutter." John Bonham, sure. He was probably the greatest lead drummer ever. I spent a lot of those early days grooving to "Kashmir." But you know, I've been thinking more lately that the sign of a great drummer is if you don't even think about the drums when you hear them. When you hear an AC/DC song or the Stones, you're not focused on the drums. Kiss is the same thing. There's a foundation you can stand on and enjoy the rest of the song. You can listen to the melody. You're not necessarily thinking, *What a great drum fill*. You're thinking, *What a great song.*

MD: Like Ringo?

Frank: Exactly! I had someone ask, "Don't you think Zak Starkey is a better drummer than Ringo Starr?" It's impossible! Ringo played on immortal songs, and part of the reason they're so great is that his style and restraint let the music shine. There are a lot of incredible drummers who can't pull that off. So I like to think I come from more of a song approach. The Motown guys, Charley Drayton, Charlie Watts, Bun E. Carlos, Phil

Rudd—those are the guys I listened to. But not only drummers. Keith Richards, Malcolm Young—even Celia Cruz with her percussive phrasing—they were a big influence on my drum style too.

MD: Hey, doesn't your lead singer also play in Phil and Malcolm's old band?

Frank: I know! How cool is that, right? I play with the lead singer of Guns n' Roses *and* the lead singer of AC/DC. I'm playing a show the other night and I look down and there's Angus Young and Slash. It's like the Mount Rushmore of guitarists, and I'm jamming "Whole Lotta Rosie" with them. It's insane, dude.

MD: You mentioned listening to AC/DC drummer Phil Rudd.

Frank: When I was a kid, I got to see Phil play Madison Square Garden on the *For Those About to Rock* tour, and that was a huge education for me. He had a simple kit—one rack, two floors, a ride cymbal…. Phil Rudd, man. Just find that groove and sit there. Roger Taylor from Queen is another guy I saw perform live about that same time. Amazing drummer that never comes up much in conversation. He's a musician. He played the *song*. Roger Frickin' Taylor, bro. Mighty. And we've been playing Pink Floyd's "Wish You Were Here" in the shows, and Nick Mason, he's another underrated guy. He's tasteful. A drummer shouldn't be selfish. The music comes first. You have to serve the song.

MD: What's your advice to young drummers in terms of serving the song?

Frank: First, if you're playing in a band with a singer, figure out where his or her vocal tempo lies, where they breathe or sing full power. Some singers can't think fast and others can't think slow, so the place for you as a drummer is to sit with your click and find where you fit comfortably so the singer can best sing the song. Second, find the hook and make it the meatiest, baddest part of the tune. Drums are important. We lay the foundation. But the *most* important thing is the song. So keep that in mind.

MD: Did growing up in New York City give you a musical advantage?

Frank: For sure. Great shows, daily. I could walk to the Limelight, to CBGB or SNAFU. Also, all my local heroes, like Steve Jordan and Zack Alford and Sterling Campbell—who played with Bowie and Springsteen and Duran Duran—those guys were my mates, and I got to know them personally. So I was mad lucky growing up in New York.

MD: Was it rock first, then punk? Or Latin first?

Frank: I rebelled against the Latin influence at first. Every kid goes through that. So it was hard rock and punk, and then later in the '80s hip-hop. Punk was CBGB on a Sunday afternoon. Leeway…the Cro-Mags with Mackie, another local guy who also played with Bad Brains…the Ramones—Marky's

Ferrer's Setup

Drums: DW Jazz series in custom silver sparkle finish with satin chrome lugs and hardware
A. 6.5x14 Collector's Metal series Knurled Bronze snare
B. 9x13 tom (on 9399 snare mount)
C. 16x16 floor tom
D. 16x18 floor tom
E. 14x26 bass drum

Hardware: DW 9000 series

Heads: Remo Coated Emperor X snare batter, Coated or Clear Emperor tom batters, and Powerstroke P3 bass drum batter

Cymbals: Sabian
1. 16" AAX X-Plosion hi-hats
2. 20" HHX X-Plosion
3. 22" AA Rock ride
4. 20" AAX X-Plosion
5. 21" AAX X-Treme Chinese
Not shown: 19" HHX X-Plosion (above hi-hats)

Accessories: ButtKicker Concert series

Sticks: Vater Signature Power 5B

Percussion: LP Rock Ridge Rider cowbell and tambourines

FRANK FERRER

AAX X-PLOSION

Bursting with bright explosive attack, AAX X-Plosion crashes deliver penetrating definition, total presence and power. Like all AAX cymbals, they're handcrafted using innovative lathing and hammering techniques for increased brightness, cut, musicality – and the widest dynamic range ever achieved.

SABIAN

SABIAN.COM

NEW
FIESTA
CONGAS

Available now as a full-size 11"/12" set with durable, lightweight stand. Black powder-coated teardrop top ring provides long-playing comfort, while the combination of Mango shell and pre-fitted rawhide head produces rich, open tone and tight, crisp slaps. Smartly priced to fit the average percussionist's budget, don't settle for less than legendary Gon Bops quality and tone!

Gon Bops™

GonBops.com

A DIVISION OF SABIAN

Frank Ferrer

hi-hat, *crazy*. My neighborhood was poor and Latino, and of course all the punk rockers and artists move into the poor Latino neighborhoods.

MD: How did hip-hop influence your drumming?

Frank: We only had one record player, and my older sister was into Funkadelic, so that music was always in the background too. Sugarhill Gang, Kurtis Blow—all those great records with the pocket groove. The Beastie Boys of course started as a hardcore band and then went hip-hop. Anthrax and Public Enemy. Public Enemy was as punk as any punk band. Everything falls into a groove. That's the soundtrack of New York City, punk rock on one side, hip-hop on the other. And Latin uptown? That's me.

MD: What current drummers do you like?

Frank: Abe Cunningham from Deftones, Danny Carey from Tool, Mike Miley from Rival Sons—slamming band, man. Steve Kiely from Monster Truck. They've got that good, classic-rock drum feeling. And Ilan Rubin from Nine Inch Nails—love that guy.

MD: Steven Adler came out last night and played with the band for the first time in twenty-six years. As GNR's drummer for over a decade now, how do you feel about that?

Frank: Loved it. I'm a Guns fan from the start, so it was very, very cool. We took an extended musical break after "Better" and set up my drums for Steven, and he slid right in and did his thing on "Out Ta Get Me" and "My Michelle." The fans went ape, and it was so great to see him up there. Nothing but love from me, man.

MD: What was your take on Adler's playing from *Appetite for Destruction*, as opposed to Matt Sorum's on the *Use Your Illusion* albums?

Frank: See, Guns were already hot in New York from that Ritz show, right? I remember buying *Appetite* as a kid for $4.95, and the first song I fell in love with was "It's So Easy." It sounded like a New York City punk song, like the Dolls or the Dictators. The funky bits off *Appetite* were super-funky, the punky bits were super-punky, and the rock parts rocked. I was like, *This guy is playing every genre of music I love to a T.* With Sorum, I liked his steadiness and sense of tempo and pace.

MD: Two very different styles.

Frank: Totally, yeah. To me, Guns was almost like two different bands. "You Could Be Mine" is a slamming hard rock song, and "It's So Easy" is a slamming, sleazy punk-rock tune. Two different drummers, two different feels. It's opposites. When they were looking for someone to replace Adler, they found a more steady and straight-ahead kind of drummer. You know how sports teams will have a loud, screaming coach and then the next one will be really quiet? Adler is more off the rails, unpredictable, and Matt is a professional player, a technician.

MD: Do you think about that when you're playing those songs?

Frank: Always. I like to think I'm in between the two. A lot of that was [previous Guns drummer] Brain's influence. He has that steady, professional thing but can also give you off-the-rails. So I'll make "Mr. Brownstone" as funky as possible and "It's So Easy" as if I'm Paul Cook of the Sex Pistols, while making "You Could Be Mine" as professional sounding as Matt Sorum.

MD: You were killing that the other night. It was obvious that you were having a good time.

Frank: That's actually my favorite song to play live. It's like driving a car, shifting through all those gears and constantly moving. It's pretty dope.

MD: What's the advantage of using a smaller kit for rock?

Frank: I went through that period when you had two bass drums, two racks, two floors. Every drummer goes through that. I find that if I have more drums, I play more drums. My whole life now is between kick, snare, and hi-hat. I can live there forever. If I ever got in a situation where I couldn't play toms I'd be like, *Thank God.* Songs like "Jungle" or "Brownstone" don't need a ton of drums. Why would you need any more drums than what it takes to play the song? Guns n' Roses is sleazy and rock and punk and street—you don't need a lot of drums to do that.

MD: That brash hi-hat flavor on early GNR is classic. You've put your own signature on it.

Frank: Funny you say that. I was using 14s before, but when we got into rehearsal, Slash and Duff [McKagan] wanted more of that big swashy feel. I switched to Sabian 15s at first and was getting more swash without actually having to lift my foot off the pedal, so I thought let's just go 16s. Slash and Duff like to hear a lot of hi-hat, a lot of quarters and 8ths, like on "Paradise City" when I play those big fat quarters. It really cuts through in the arena settings.

MD: How have things changed musically with Duff and Slash back in the band?

Frank: It's a lot more of that Adler feel. Much more dangerous. Playing in the *Chinese Democracy* version of Guns n' Roses was more of a professional band setting with an effort to make sure the songs flowed and sounded crisp. I don't want to say this version is sloppy—because Guns is not a sloppy band—but now it's more of that punk-attitude, club-feel Guns.

MD: What's the rhythm section like with Duff?

Frank: From the very first time we played together, we knew we were cut from the same cloth. In Duff's heart of hearts he considers himself a punk rocker, and I do too.
MD: Duff said that "Rocket Queen" came from jamming to Cameo's "Word Up."
Frank: It did, man! Crazy, right? That rock-funk stuff in Guns kinda reminds me of what the Stones were doing in the '80s. We play "Rocket Queen" for like twenty minutes now. Duff and I sit in the pocket, and Slash does his talk-box thing, and it's a lot of fun, man. I love that funky groove of "Mr. Brownstone" too. For a drummer, it doesn't get much better than that. In a rock band, you gotta play stuff girls can dance to.
MD: How did you create your parts for *Chinese Democracy*?
Frank: I did a few tracks with Brain and he told me to just make the songs my own. It wasn't so much conscious writing as focusing on how the music made me feel and not overthinking it. And then on the song "Chinese Democracy"—which was written by drummer Josh Freese—I play that whole track by myself. But the rest of the record is me and Brain. We already had Josh's arrangements and there was a lot going on, but I found room to express myself.
MD: Axl's scrutinizing all this?
Frank: Yeah, yeah. There were a couple things he loved, like in the middle section of "Better," Brain was crashing on the hi-hat, and I played it more on the crash cymbal to keep the neck-breaking down to the hi-hat. If Axl pointed something out I would definitely keep doing it every night.
MD: Do you think you'll be on the next Guns record?
Frank: Man, I'm just hoping that if Guns continues in whatever form, I'll be part of that recording process as well.
MD: What sorts of changes have you made for the stadiums and larger venues of the reunion shows?
Frank: I just got a new drum tech, Imy James, and he's got me sounding better than ever before. Imy worked with Prince, man! Plus Tommy Aldridge, Thin Lizzy, Trans-Siberian Orchestra, Faith No More… He tunes my kit to the song now and weighs all my sticks.
MD: So you tune to the song instead of the room?
Frank: Right. Everybody likes a different feel. Some like their heads more spongy, and others like them really tight so there's a lot of response in the progressive stuff. Most of the Guns songs are in E-flat, so we work with the sound guy to find notes that work best with the set list. Back in the day you would never do that. What felt good sounded good. But now we've got the technology to go beyond that, and the only thing that changes is the venue; the toms sound the same pretty much every day.
MD: Explain why you weigh the sticks.
Frank: There might be a difference in weight from stick to stick, say 40 to 60 grams. You'll notice the difference. So Imy will weigh each stick and write the weight on the butt, and I'll only use sticks in the same spectrum. It's more comfortable. It might be in the middle of the show before I notice it, or maybe on a high-paced song the stick will break if it's too light. I always start with heavier sticks and work lighter towards the end.
MD: What are your thoughts on using a click?
Frank: I love click tracks. My biggest concern as a drummer is tempo and making sure that the pocket is as deep as possible. Once you've got the tempo locked, you're free. There's a lot going on live, so we play the newer songs to a click. But I'm in and out. I use some clicks for groove, to get into the song, to get out, even the middle.
MD: You've been playing professionally for more than twenty-five years. How do you stay healthy and loose?
Frank: Lately I've been battling arthritic stuff in my wrists and ankles. More my hi-hat foot than my kick. Practicing keeps everything well oiled. I don't get much practice in on the road, but I have a drum room in my basement at home and I get down there every day. I try to play live two or three times a week, and I play drums daily. Playing actually relieves the stiffness and pain. We soundcheck every single show now, and I really enjoy that. You can play with a practice pad in your hotel room, but it's not the same. I get a good half hour to forty-five minutes of warm-up in before the show. I need to play as much as possible and hit as hard as I usually hit.
MD: What's your practice and warm-up routine?
Frank: My all-time favorite groove is Bonham's version of the Purdie shuffle, so I might play along to "Fool in the Rain" three times in a row. Or maybe I'll find some crazy Dennis Chambers video on YouTube and go with that. As far as basic rudiments go, everything I do is rooted in the paradiddle. So I might work around that between the hands and feet. But I'm not a super-technical drummer, and I try hard not to overplay.
MD: Thanks for your time, Frank. A lot of us have been looking forward to these shows for a long, long time.
Frank: Me too, and I've got a front-row seat, man! Seriously, I'm thankful every day. I get to do what I love. How many people can truly say that?

Ween's Claude Coleman Jr.

Times have changed, and so has his address. For the longtime member of one of America's most beloved left-of-center rock bands—reunited after several years apart—it's all for the better.

David Novin

Getting divorced from your wife soon after the band you've been playing with for twenty years breaks up is the kind of one-two punch that can drive a person to a pretty dark place. Or it can inspire a total uprooting. In the case of Ween's ace drummer, Claude Coleman Jr., making a major move proved to be a way forward, personally and creatively.

"I've defected out of Yankee territory into the South," says the New Jersey native of his relocation to Asheville, North Carolina, the formerly sleepy mountain town that's become a gentrified haven for creative types over the last fifteen years. "It's been the greatest thing I've ever done for myself. I had a bunch of friends who'd been living there and loving it. I actually subleted [drummer] Eric Slick's house for a little bit when he was on tour with Dr. Dog, to test it out. It's a perfect fit across the board, and it's an amazingly creative environment. There's a lot of music and a lot of great players here." So much music and so many great players, in fact, that Coleman's breaks from the reunited Ween's touring commitments hardly seem like breaks at all, as he cites one respite where he played "like, six gigs in five days."

"There are so many musical things going on in Asheville," Coleman explains. "I have to kind of pick and choose, and for the first time in my life I'm actually saying no to some things. I have a couple steady gigs. I play with an incredible organ trio called the Digs. I play with a band led by a great lap steel player, Scott Murray—we do a live-band honky-tonk karaoke. And I play with this band called Skunk Ruckus, which is like a punk, hillbilly, mountain kind of thing."

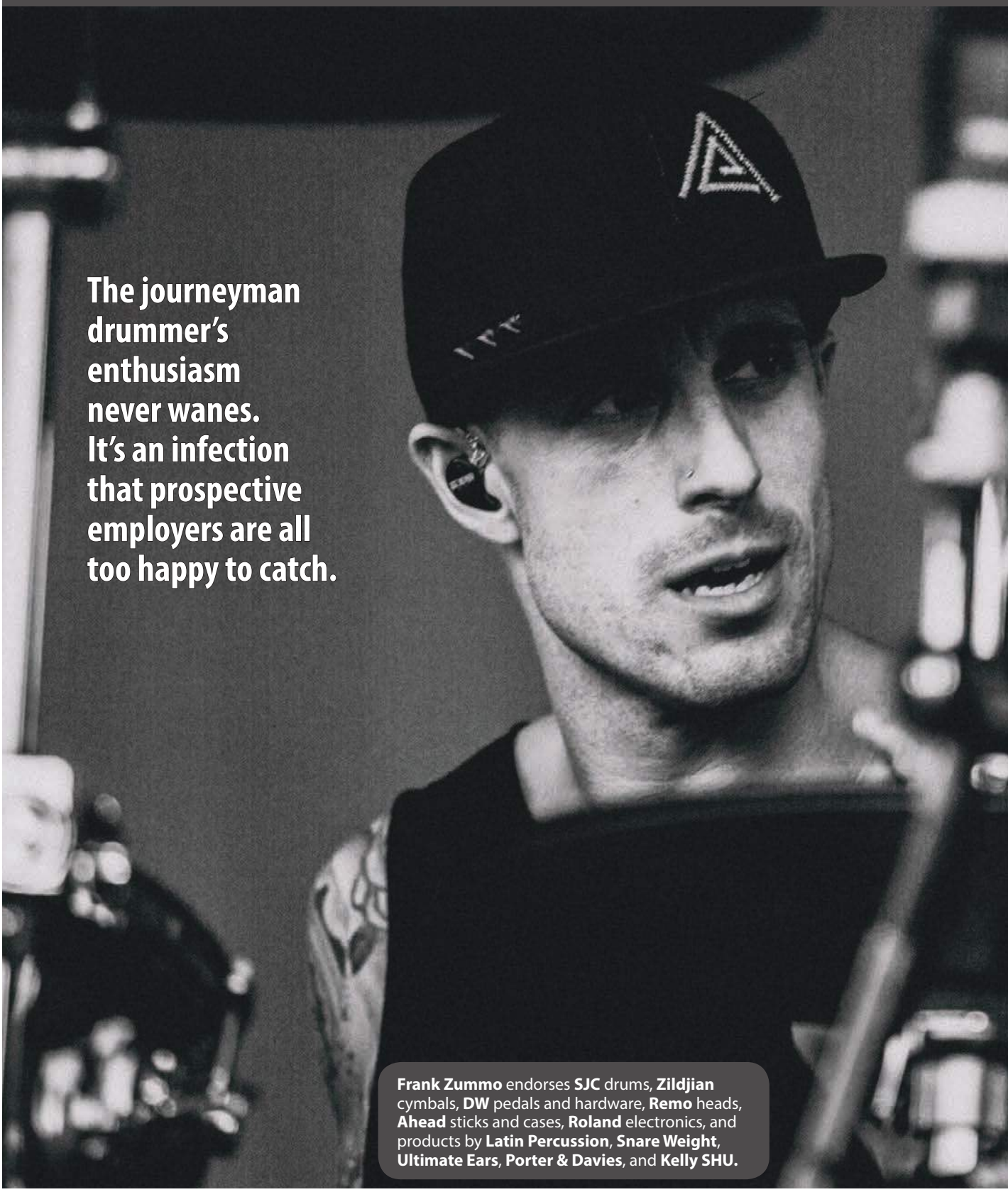
That all seems about right, given Coleman's day gig with the impossible-to-categorize Ween. Claude's many years with the group, which is based in New Hope, Pennsylvania, trained him to dash between genres like an Olympian. And after a four-year split, he's making those mad dashes once again, holding it together live as the band shifts from the calypso groove of "Bananas and Blow" to the scatological swing of "Mr. Richard Smoker" to the leaden rock of "Roses Are Free" and slamming guitar freak-outs like "Buckingham Green."

You'd think it would take Coleman and the reunited Ween weeks, maybe months, to remember how to straddle that fine line between absurdity and stone-cold seriousness with such power and taste. Not the case at all. "Generally we barely rehearse; we kind of just meet each other at the airport," Coleman says with a laugh. "I've been doing it with them for twenty-two years or so, so my muscle memory is pretty strong. We have to finesse some of the tunes and reacquaint ourselves with some of the subtleties. But most of our music is second nature to us."

As for Ween carrying on past its current touring commitments, it's wait and see, according to Coleman. "Right now we're just focused on doing a lot of shows and reconnecting with the fans," he says. "Just going out and having fun with it. There might be some things on the horizon I'm not even aware of. These worlds collide however they collide. I imagine there'll be some recording and some new music at some point in the future. But it's got to come in its own time." **Patrick Berkery**

Claude Coleman plays **DW** and **Bucks County** drums, **Bosphorus** cymbals, and **Vater** sticks.

Sum 41's Frank Zummo



The journeyman drummer's enthusiasm never wanes. It's an infection that prospective employers are all too happy to catch.

Frank Zummo endorses **SJC** drums, **Zildjian** cymbals, **DW** pedals and hardware, **Remo** heads, **Ahead** sticks and cases, **Roland** electronics, and products by **Latin Percussion**, **Snare Weight**, **Ultimate Ears**, **Porter & Davies**, and **Kelly SHU.**

Jim Trocchio

Frank Zummo has always been a team player—whether performing with his drum brothers in Street Drum Corps, filling in for an injured Tommy Lee in Mötley Crüe, or joining existing lineups with Dhani Harrison's thenewno2, Gary Numan, the late Scott Weiland, or Krewella. It's easy to see why Sum 41 singer, rhythm guitarist, and leader Deryck Whibley reached out to the drummer to tour, record, and become a band member on the occasion of the group's latest album, *13 Voices*, which even finds Zummo cowriting one song.

The platinum-selling band—which released its debut album, *All Killer, No Filler*, featuring the number-one *Billboard* Modern Rock single "Fat Lip," in 2001—has been on sold-out tours for most of 2016, in Europe, the U.S., Asia, Mexico, Canada, and South America. Zummo will be driving the beat well into 2017.

So how did the New York native, who's now living in Los Angeles, wind up in a band from Ontario, Canada? "I've been with Sum 41 for about a year and a half now," Zummo says, "but I've been friends with Deryck for many years, and I've always been a big fan. In 2013 Street Drum Corps was performing our Vegas residency at the Hard Rock, and he was our special guest on opening night. It was the first time we'd ever played together, and it really clicked. He invited me over to his house a few times, and after a week spent hanging and jamming with the band, they asked me to be their full-time drummer.

"The shows and the fans have been amazing," Zummo adds. "The Vans Warped shows and touring Europe for a three-week festival run were great, and the energy was insane. And we played the Sziget Festival in Budapest for 50,000 people, which was the biggest and most amazing show of my career, hands down."

Adding to Zummo's excitement on tour was the attendance of Brixton, his first child. "This summer he came out to four of the Warped Tour shows," Zummo says. "They were his first concerts. The feeling the first time I walked on stage and my son was right by my side with my wife…that was something I've dreamed about. It's hard leaving, but technology has made it easy to see him each day via video chat."

Never one to slow down, during a short Sum 41 break Zummo is getting back to work with his Street Drum Corps partners Bobby and Adam Alt and playing shows with Krewella. **Billy Amendola**

Q&A

For more with Zummo, including a track-by-track discussion of 13 Voices, go to **moderndrummer.com**

TONY HAJJAR

The post-hardcore veteran explores new vistas with Gone Is Gone and retools his technique for an album and tour with the rejuvenated At the Drive-In.

After spending a few years building his résumé as a film composer, Tony Hajjar is back at home with the post-hardcore favorites At the Drive-In.

The El Paso, Texas, band released three full-length albums and several EPs before calling it quits in 2001. But its influence would be felt long and wide, not least via outfits that were subsequently begun by its former members.

While Hajjar, guitarist Jim Ward, and bassist Paul Hinojos achieved success in the somewhat more accessible Sparta, singer Cedric Bixler-Zavala and guitarist Omar Rodriguez-Lopez founded the wildly progressive Mars Volta.

But rekindled friendships among the original members resulted in a series of ATDI reunion shows in 2012, which led to further bookings a couple years later and planted the seeds for a new recording.

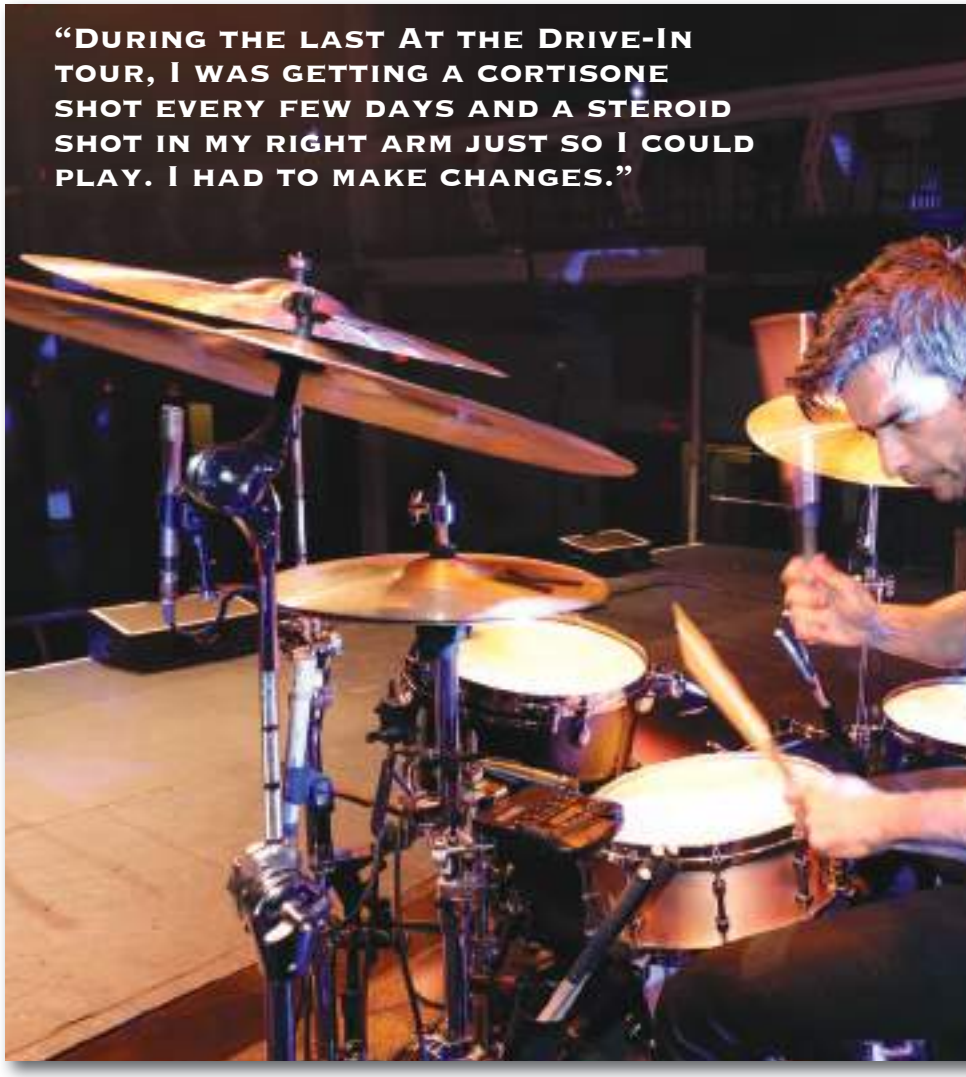
Story by Ben Meyer
Photos by Paul La Raia

According to Hajjar, closeness among the bandmates was as key to At the Drive-In's comeback as it was to its original success. "In 2009 we started hanging out and talking more than usual," the drummer says. "That was an exciting time for us. We were letting go of a lot of old skin and just remembering what we loved about each other. In 2012 we had the privilege of doing ten shows, which were really fun. Around October of 2015 we met and decided that we don't just like this band, we *love* it. It's where we all cut our teeth. We've all been lucky to do a lot of different projects and be successful in them, but this is family. This is home."

The band members insist that they've found a new creative fire in their strong, time-tested relationships. Says Hajjar, "When people ask me, 'Are you enjoying the reunion?' I say, 'I'm enjoying the re-ignition,' because that's what it feels like. We're starting over. People who've seen our recent shows can feel it. [Fans] are smart, and they know if you're cashing in. They've seen our shows and say, *Oh my God, these guys are all in*. And we are."

In recent years Hajjar has focused much of his creative energy on composing music for the film industry, working with multi-instrumentalist Mike Zarin of the production company Sencit Music. The two have collaborated on several projects, including trailers for *Game of Thrones*, *Star Trek: Into Darkness*, and *Zero Dark Thirty*. "Mike and I met in 2008," Hajjar says, "and back then I didn't even know that music was created specifically for movie trailers. I thought it was just taken from the score. Mike showed me that there's a whole industry around that, and I started getting into it when he first began writing material with that use in mind. I played drums on all the songs, and our relationship quickly expanded into composing together. We were lucky enough to have a lot of success in that world, and now we're taking it to another level. This

"During the last At the Drive-In tour, I was getting a cortisone shot every few days and a steroid shot in my right arm just so I could play. I had to make changes."



all happened after Sparta; it was kind of a time when I needed to stop touring for my mental health. It was the perfect time for me to be locked up in the studio and then go home every night, but still be artistically [active]."

Today Hajjar's artistic voice is being expressed in numerous settings. Besides writing material for the next At the Drive-In release, the drummer has been producing and tracking drums for the West Coast band New Language's forthcoming debut

album, and he and Zarin have founded the powerhouse modern-rock unit Gone Is Gone, featuring Queens of the Stone Age guitarist Troy Van Leeuwen and Mastodon singer/bassist Troy Sanders. While the band's self-titled eight-track debut EP finds Hajjar slamming as passionately as ever, it also features a couple of instrumental tracks that would sit comfortably on a documentary or feature-film soundtrack.

"This project includes members of three

"Tunebot is the Peanut Butter for My Jam!"
- KRIS MYERS
of Umphrey's McGee
See Kris's Settings Here
- pearltunebot.com

THE WAY PROS TUNE THEIR DRUMS

• NEW SIMPLIFIED DESIGN • HANDS FREE TUNING • TUNE TO NOTES
• MATCH LUG PITCHES • CLIPS TO STANDARD DRUM HOOPS

Distributed by Pearl Corporation

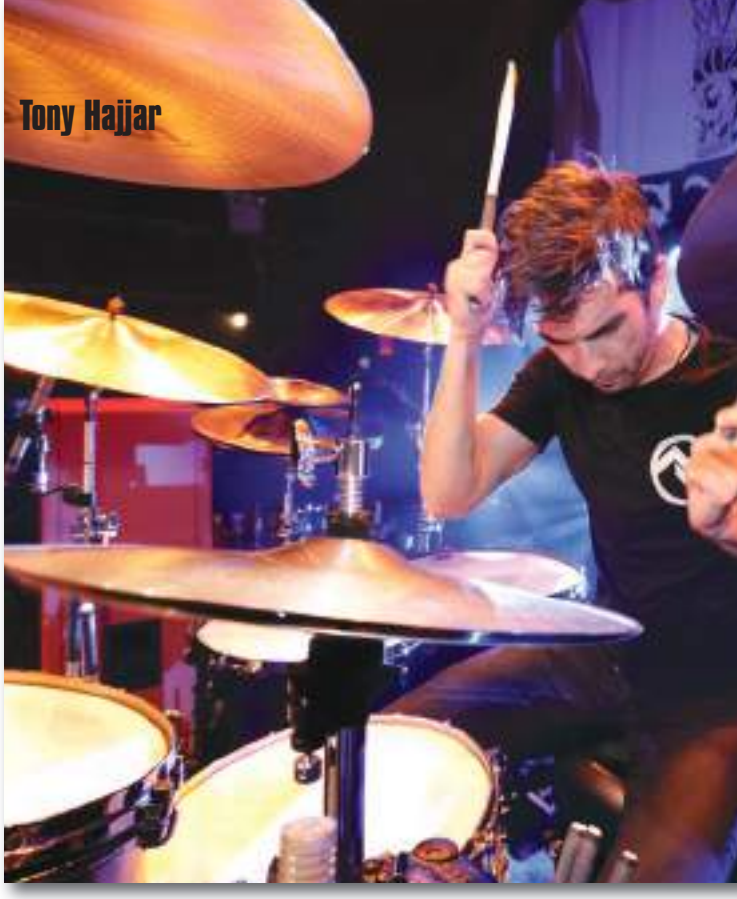
Turkish®
handmade cymbals from Turkey

JOHN BLACKWELL
SIGNATURE SERIES

"I've been hearing a lot of cymbal sounds in my head for many years. Turkish cymbals gave me the opportunity to develop my cymbal sound. What we produce together is, awesome and magical..."

John Blackwell

www.turkishcymbals.com



hard-touring bands," Hajjar says, "so the goal was never to tour for six months out of the year. The idea of the band is to be able to play a show or a festival and then go back into the studio and work on a score for a film, a video game, or a documentary. And we have a lot of new ideas that will hopefully show off our work outside of music. The band needs to live in every kind of format. And that's the most exciting part for us. Everyone composes, and the EP is just the beginning. There's a lot more from this band that we're looking forward to announcing."

Recently Hajjar undertook the daunting task of overhauling his technique to help heal the physical repercussions of years of touring and self-described poor technique. Attacking his kit with reckless abandon night after night with At the Drive-In took its toll. "I used to play like a caveman," Tony says, "so I have a lot of tendon issues in my right arm and shoulder. It's mostly on my right side. I'm left-handed, but I set up like a right-handed player. My right side has really taken a beating over the years. One of my friends saw us recently and said that I was still hitting as hard but I'm mostly using my wrists now. I was glad that someone finally noticed! During the last At the Drive-In tour in 2000, I was getting a cortisone shot every few days and a steroid shot in my right arm just so I could play the shows. I learned my lesson, and to have any real longevity I had to make changes.

"Last year I made the recording of the New Language album my challenge to play full-throttle, as hard as I always do, but to do it with my wrists," Hajjar continues. "It was a hard adjustment, especially in the studio. You're trying to be you. But because I was at the helm, I could kind of do it at my own speed. It ended up working out great. I actually began thinking about this in 2008, but I wasn't really [fully] doing it. Now I feel like I've finally achieved it. I'm still in pain, but a lot less."

This, of course, is good news, especially with At the Drive-In once again in working mode. According to Hajjar, the band has fallen easily into its well-established pattern of writing together collaboratively. "The process is like it always was," he says, "which is *go, go, go!* Everyone has ideas. I've been lucky as a drummer in that I've always been in bands where my ideas count. I purposefully

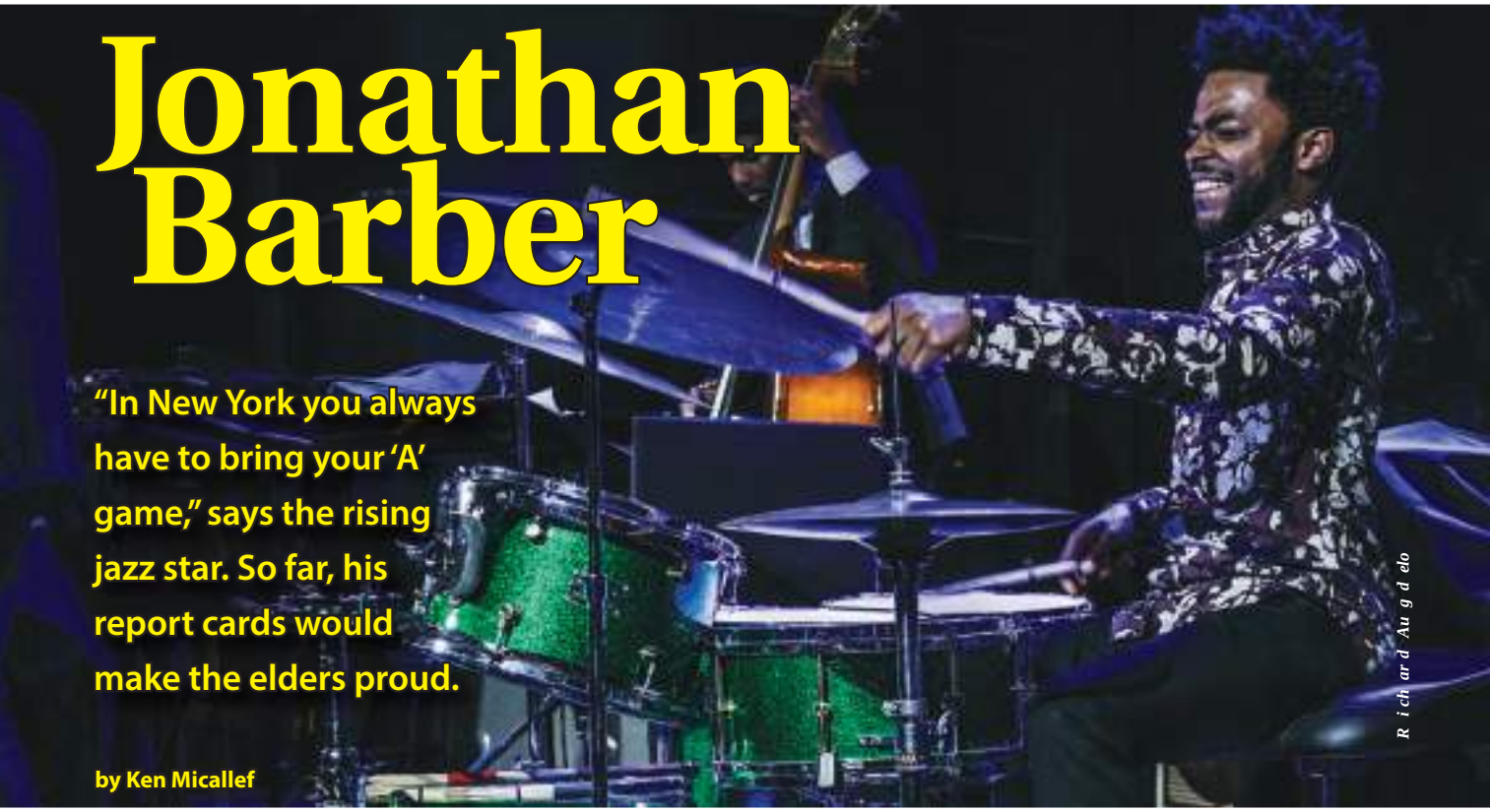
Tools of the Trade

Hajjar plays a **Tama** Starclassic Bubinga kit in a custom flat black finish, including a 9x13 tom, 16x16 and 16x18 floor toms, and an 18x24 bass drum, with a 6.5x14 S.L.P. Black brass snare. His **Zildjian** cymbals include 14" K Custom Dark hi-hats, a 22" K ride, a 20" K Dark crash, a 19" A Custom Medium crash, and a stack composed of (from the top down) a 6" FX Zil-Bel, a 6" Rezo Pang, a 10" EFX splash, and a 16" A Custom EFX crash. His Tama hardware includes a Camco single bass drum pedal, an Iron Cobra HH905 hi-hat stand, an HTS108W Star single tom stand, four HC83BW Roadpro boom cymbal stands, and an HS80LOW snare stand. He uses **JH Audio** JH 11 custom-molded in-ear monitors and a **ButtKicker** LFE transducer, **Remo** heads, and **Vater** Nude 5B sticks.

put myself in situations like that. Everyone is writing. Sometimes one of us takes the lead. It could be Paul or it could be Omar. It bounces around depending on who has the vision, then everyone throws in their thing. We have the same respect now for each other that we did back then, if not more. When you have respect for each other when you're writing, it can only go great."

With genuine excitement for their current material, the members of At the Drive-In are committing to supporting a new album properly—and reasonably, in terms of accommodating the players' family commitments—but they aren't taking anything for granted. "The touring that we've been doing is to earn our stripes again," Hajjar says, "and we're going to do a whole record cycle. We're ready to give a lot every night to make sure that each show is special."

Jonathan Barber



"In New York you always have to bring your 'A' game," says the rising jazz star. So far, his report cards would make the elders proud.

by Ken Micallef

Back in 2011, this writer saw a then twenty-two-year-old Jonathan Barber performing as part of a workshop held in Norwich, Connecticut, by world-renowned jazz guitarist Pat Metheny. Working with Metheny, drummer Antonio Sanchez, bassist Larry Grenadier, and a large student ensemble, Barber was required to learn and perform a twenty-minute original Metheny composition, with only three days to master the Herculean task. Whether reading or improvising, playing time or soloing, Jonathan stood out as a musician with a sharp mind, keen abilities, and an unerring sense of musicality, all of which defied his age. Here was a young man with a future.

Fast-forward five years to today, and Barber's time has come. At Dizzy's Club Coca-Cola in New York City during the summer of 2016, performing with saxophonist Kris Allen's quartet, Barber drummed with authority, creativity, dynamics, and heat. His maturity on the set was a revelation. For one song he summoned the Afro-Cuban spirit of Elvin Jones, for the next a tumbling tom figure reminiscent of Jeff "Tain" Watts. Barber's trademark, a fiery time feel augmented by considerable technique, supercharged the music.

Adding to a busy performance schedule, Barber has tracked considerable recording time, including for Kris Allen's *Beloved*, JD Allen's *Bloom* and *Grace*, Jovan Alexandre's *Collective Consciousness*, Andy Jaffe's *Arc*, Mimi Jones' *Feet in the Mud*, and Nat Reeves' *State of Emergency!* More recently the drummer recorded albums by trumpeter Jeremy Pelt and by Terrace Martin, renowned producer of Kendrick Lamar's Grammy-winning *To Pimp a Butterfly*.

Barber runs his own night at Smalls Jazz Club in Greenwich Village, gigs with the Hartford Legacy Jazz Orchestra and with Jimmy Greene's big band and quartet, and recently toured the Pacific Rim with the Japanese jazz singer Juju. And he's feverishly writing material for his debut recording.

Is there one tried-and-true method for establishing yourself in the epicenter of the jazz world, New York City? Jonathan Barber may be writing the book.

MD: You've hit New York like a storm. You're already running a session at Smalls and recording and gigging all over town. How did you begin playing the drums?

Jonathan: Seeing my father play the drums in church was my introduction to the instrument. The drums were always set up in the living room as if they were furniture. So I played drums as much as anything as a kid. Then in high school I played in the jazz band. I immersed myself in the drums after that. In my junior year I entered the Artists Collective in Hartford, Connecticut, Jackie McLean's after-school program. After Jackie died, his son René took over the program, and he became my musical father. He helped me get into the Hartt School at the University of Hartford, where I met Eric McPherson, who became my main drum instructor. [Barber graduated from Hartt in 2011 with a degree in jazz studies.]

MD: What was your focus with Eric?

Jonathan: In my first lesson Eric wrote down the five drummers I should focus on: Zutty Singleton, Baby Dodds, Chick Webb, Cozy Cole, and Kenny Clarke. Papa Jo Jones too. Eric was adamant about knowing not only the music but the history of the drumset. We worked on technical things using George Lawrence Stone's *Stick Control* and Ted Reed's *Syncopation*. Eric would always flip it. We would play the material straight, then after a while he'd switch the feet and the hands. You really gain the sensibility of using all four limbs in multiple ways.

MD: While performing with Kris Allen's quartet at Dizzy's Club Coca-Cola, you played in a Jeff "Tain" Watts style on one song, then like Elvin Jones on another. Are they among your major influences?

Jonathan: Elvin is definitely an influence, for his intensity. Tony Williams, Max Roach, Billy Higgins, Philly Joe Jones, Art Blakey as well, and I'm a huge fan of Papa Jo Jones. His phrasing was wonderful; he doesn't waste a note. His technique was great; he played the brushes like no other. He was ahead of the curve as far as his solos, the way he used his hands, and his dynamics. And the drummers I've rubbed elbows with are a big influence: Eric McPherson, Nasheet Waits, Lewis

Nash, Ralph Peterson, Gregory Hutchinson, Gerald Cleaver. I would commute to New York to hear them play when I was in school. That alone inspired me motivationally.

MD: What surprised you about the New York music scene once you arrived?

Jonathan: That I had to constantly push and play at a high level. In Hartford, some gigs are meaningful, others are not. But in New York you always have to bring your 'A' game. You never know who's going to be there. Even playing Smalls at 1 A.M., I've had Kamasi Washington, Kurt Rosenwinkel, and Peter Bernstein come by to hang. The intensity you feel in New York City every day grows on you. Moving here made me a better musician.

MD: One of your gigs is the Generations in Jazz trio with Eric McPherson and saxophonist Abraham Burton. Do you and Eric play simultaneously in the trio?

Jonathan: It's give and take, push and pull. Eric and I often play drums together in lessons and at sessions. We'll play off a melody or an idea and create this whirlwind. Or we might play a polyrhythm off each other using different time signatures. Or one of us will play an ostinato while the other solos. It's a drum ensemble approach. When you add a melodic instrument it brings clarity to that approach. It's definitely a lot of listening and melodic phrasing. Most of it is based off compositions, from McLean to Monk.

MD: Like Marcus Gilmore and Kendrick Scott, you're playing Sunhouse Sensory Percussion?

Jonathan: Yes. Trevor Lawrence, who plays with Herbie Hancock, hooked me up with them. I was hearing drum triggers but without using pads. The Sunhouse rep came to the studio in L.A. while I was recording with Terrace Martin. It sounded so great, we added it to the record. It creates a different flavor. It's not a drum loop or drum machine, but it gives you this other sound. It can sound like a droplet of water, or a timpani with a lot of reverb on it, or a door slamming…. I can incorporate it into my playing without the rigidity of electronics. It's very subtle.

MD: In your short time in the city, what have you learned *not* to do?

Jonathan: I try not to overplay—that's a *don't* for me. The drummer is the engine behind the band, and everybody wants a drummer that has some oomph, but at the same time I'm keenly aware of what the bassist and pianist are playing. Dynamics are very important. That makes a drummer stand out, creating that wave with volume.

MD: You summon different drummers at will. Is that a conscious tool?

Jonathan: At school I went through the different drummers in sections, from Tony to Elvin to Roy to Art. Over time I took bits and pieces of each of them, using different bags. I was really inspired by Eric McPherson. He has one foot in the past and one in the future as far as influences. I'd like to do the same, honor the tradition but also push and inspire younger drummers to do the same. It seems like a lot of drummers today are stuck in one dimension, even within jazz. They play straight bebop and shun the evolution of music. Jazz isn't all about 1950 to 1960. Jazz always changes.

MD: I first saw you when you were twenty-two, playing in a Pat Metheny workshop. What has been your road to developing as you have?

Jonathan: I've always improved the most when put on the spot. Church developed my ears. College was about improvising: improvising on the form, with a concept, and searching out other drummers. Experiencing Tony Williams, Max Roach, and Roy Haynes for the first time was life-changing. Then in New York, there's a certain energy and a standard you have to maintain if you want to work and be noticed. I played a gig with Jimmy Greene, Kurt Elling, and John Patitucci. That's not something you can prepare for—you just work the tools you've accumulated over time and go for it. That's part of the continuum of jazz; it gives people the chance to put the new guys on the spot. That's the best lesson and the best way to learn. You find those moments that are bigger than you are.

TOOLS OF THE TRADE

Barber plays a **Canopus** Neo-Vintage kit with black sparkle finish and gold lugs. It features a 5.5x14 snare (6.5x14 birch alternate), an 8x12 tom with an 8x10 alternate, 14x14 and 16x16 floor toms, and a 14x18 bass drum with a 14x22 alternate. His cymbals include circa-1960s 14" A **Zildjian** hi-hats, a 20" **Istanbul Agop** Special Edition ride with three rivets, and a circa-1950s 20" A Zildjian ride with five rivets. His **Evans** heads include a G1 Coated snare batter and 200 Hazy snare-side, G12 Coated tom batters and Black resonants, and either a G1 Coated or EMAD Coated bass drum batter and G1 Coated front head. He plays **Promark** Select Balance Rebound .550"-diameter hickory Teardrop sticks, TB3 Jazz Telescopic wire brushes, H-Rods Hot Rods, PMBRM2 Small Broomsticks, and PST1 Performer series maple timpani mallets. And he's recently become a **Sunhouse** Sensory Percussion artist.

GEARING UP *ON STAGE AND UP CLOSE*

Van Halen's Alex Van Halen

Text and photos by Sayre Berman

Drums: Ludwig Classic Maple with chrome finish and copper hardware
A. 6.5x14 Supraphonic snare with custom finish
B. 8x12 tom
C. 9x13 tom
D. 16x16 floor tom
E. 16x18 floor tom
F. 14x26 bass drum
G. 18x20 auxiliary bass drum
H. 8" custom tube toms (17", 20", and 23" lengths)
I. 12" and 13" timbales

Cymbals: Paiste
1. 15" 2002 Sound Edge hi-hats
2. 19" 2002 Medium crash
3. 20" 2002 Medium crash
4. 20" 2002 crash
5. 24" 2002 Big ride
6. 20" 2002 China
7. 22" 2002 crash
Not shown: 50" symphonic gong

Sticks: Regal Tip Alex Van Halen signature model

Hardware: Ludwig Atlas pedals with Danmar wood beaters and DW rack

Heads: Remo Coated Emperor tom batters and Clear Ambassador resonants; Emperor X snare batter and Snare Side Ambassador bottom, Coated Emperor bass drum batters, Coated Diplomat timbale batters, and Clear Ambassador tube toms batters

Percussion: LP Bongo cowbell in chrome

Miscellaneous: Vater drink and stick holders and JH Audio in-ear monitors

Alex Van Halen and drum tech/visual artist John Douglas have worked together since 1998. John was at the 2016 Winter NAMM show displaying the kit Alex used for Van Halen's 2015 North American tour. "It still has the heads that were used on the last show of the tour," says Douglas.

One of the most frequent questions John got asked at NAMM had to do with the stacked bass drums, which were used to provide isolation for the mics. "Many drummers thought they were woofers," says Douglas. "There's a microphone inside those outer kick drums, but there's no batter head on them. The mics are pointed at the primary kicks.

"Al likes to have microphones on the resonant side of the kick drums," John continues. "But in live situations, particularly in arenas, the guitars bleed into them and make them unusable. The extra kicks in front allow us to have mics up against the resonant head.

"Al and [his brother and Van Halen guitarist] Ed are constant tone chasers," Douglas adds. "They're always looking for interesting sounds. From what I can remember about the first rehearsals back in '98, when I walked in there were probably thirty snares lined up along the wall behind the drumkit. We'd try a different snare every day. Back then he was using Ludwig Silver Dot drumheads, sometimes with and sometimes without gaffer's tape underneath."

According to John, the most common question he gets asked is in regard to recreating that classic Alex Van Halen snare sound. "Since I've been working with Al," John says, "he's played every snare drum imaginable—metal, aluminum, bronze, hammered bronze, carbon fiber, maple…. He's played them all, with every head combination imaginable, and they always sound like Al. Other drummers get frustrated because they can't get it, but I've uncovered the secret—you have to be Alex Van Halen!"

Alex has been on Paiste's roster since 1983. Like many drummers who play that brand, he and John Douglas appreciate the consistency that Paiste offers. "That's the beauty of Paiste," says John. "If you get a new 18" 2002 Power crash, it will sound like the old 18" 2002 Power crash. There's no guesswork."

And speaking of keeping the guesswork to a minimum, Douglas and Van Halen have labeled Alex's cup holders "Salvation Sauce," "Liquid Redemption," and "Reverend Al's Holy Water," respectively, for black coffee, water, and fresh-squeezed watermelon juice.

2
3
4
B
C
5
2
1
H
A
F
F
G
H
I
D
6
7
G
H
I
E

SIMMONS®

The first name in electronic drums.

ADVANCED FEATURES... AMAZING PRICE

New pads and cymbals feature stunning design and response.

Module provides over 350 sounds and 35 kits.

Breakthrough combination of radial integrated kick pad and pedal.

SD500KIT

5-Piece Electronic Drum Set

The Simmons **SD500KIT** is truly taking electronic drums to an entirely new level of value! This full-size 5-piece electronic drum kit explodes with features, including all the professional benefits of larger kits – 4 drum pads, 3 cymbal pads, hi-hat controller and a radical, integrated kick pad & pedal – plus 352 exceptional drum sounds across 35 drum kits (25 preset/10 user). And its V.A.R. (Variable Attack Response) technology means better nuanced playability than any other kit in its price range.

Test-drive the Simmons **SD500KIT** today and feel what you've been missing.

Available exclusively at

Guitar Center

Musician's Friend®

simmonsdrums.net

The Swampy Double Groove

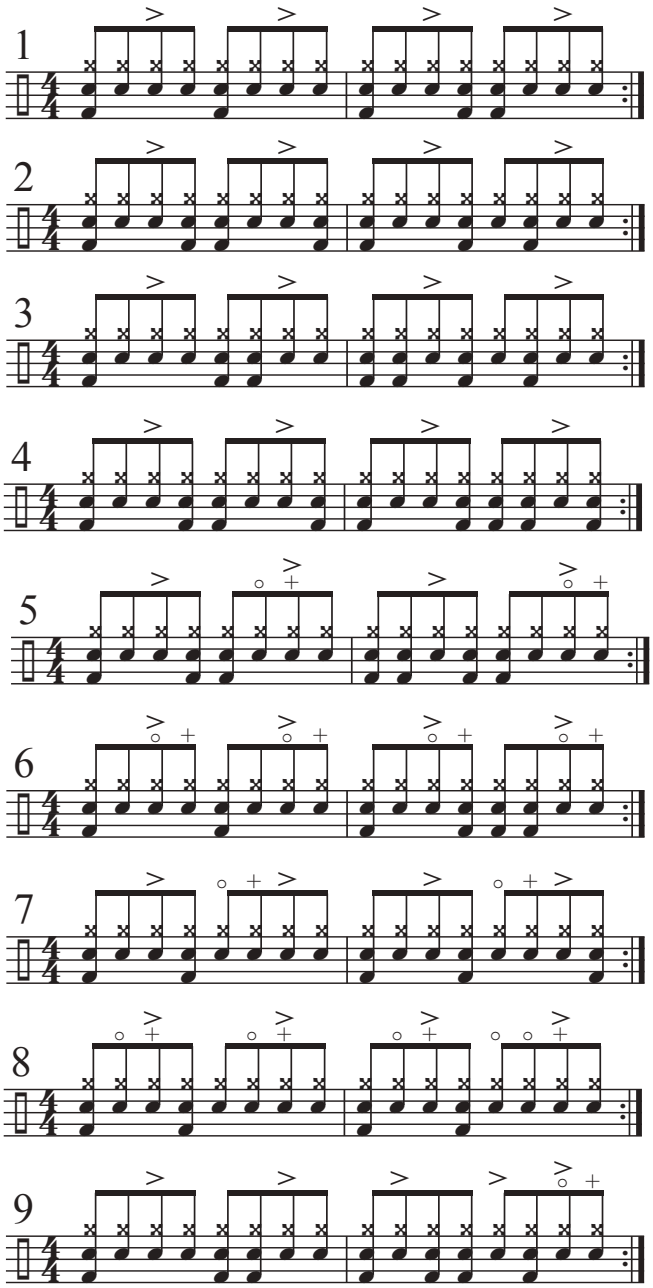
Grease Up Your Phrases

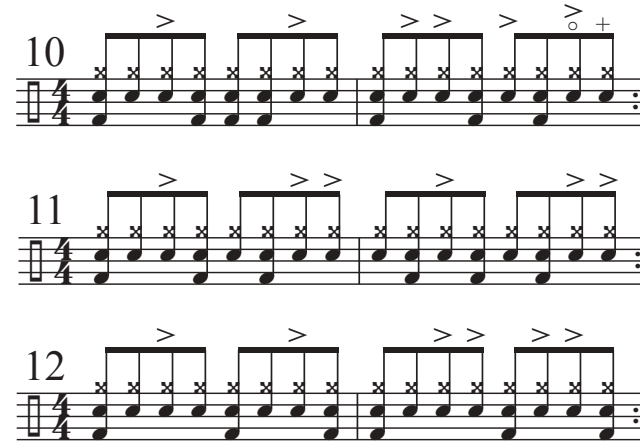
by Rich Redmond

ONLINE LESSON
moderndrummer.com

With double grooves, the left hand plays every 8th note using unaccented strokes in between accented backbeats. I refer to these unaccented notes as "taps." Combining this snare pattern with a standard 8th-note hi-hat figure results in a locomotive groove with a lot of energy.

This concept thrives comfortably in multiple genres, such as Americana, rockabilly, country, and various types of music from New Orleans and Memphis. Any time I need to grease something up or get "swampy," I'll pull this idea out of my bag of tricks. Crafty drummers can also use this concept in many other styles. The examples included here are just the beginning. Try playing the right-hand pattern on hi-hats, rides, crashes, rims, or cowbells. Get swampy!





Rich Redmond drums for country star Jason Aldean, is an award-winning clinician, and is an active session drummer in Nashville and Los Angeles. His recent book/DVD, *FUNdamentals of Drumming for Kids* (coauthored with Michael Aubrecht), is available through Modern Drummer Publications.

Swiss Rudiments

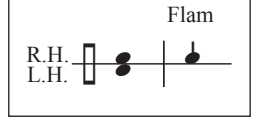
Basel Drumming, Part 3

by Claus Hessler

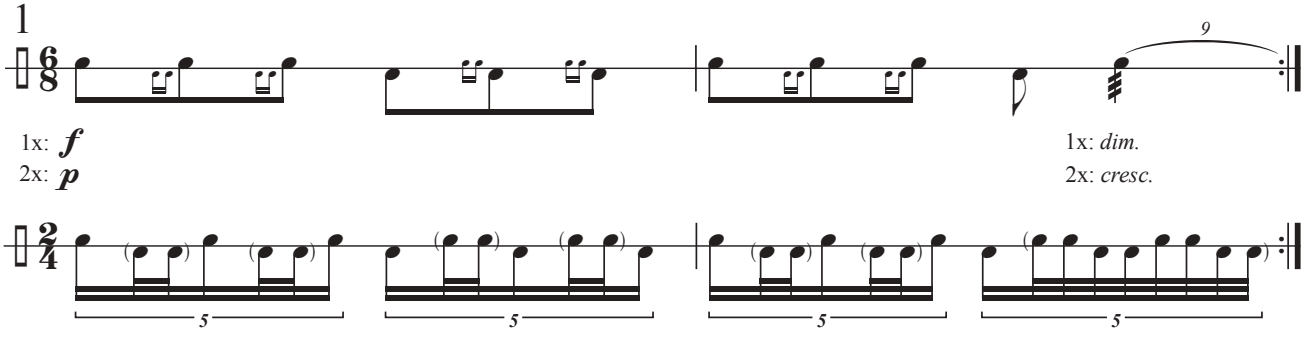
In the third installment of our series on Swiss drumming, we'll continue exploring the European roots of rudiments. In the last lesson we introduced Tagwacht pieces—music that's typically used to awaken soldiers. The piece "Three Camps" could be considered an American military equivalent to a Tagwacht. In this article, we'll focus entirely on Tagwacht rudiments.

Most of the terminology in this series originates from the methods of respected educator Dr. Fritz Berger. In this lesson we'll use a style of notation developed by Berger. The second line in the following exercises demonstrates how these figures should be phrased using a quintuplet subdivision, and dynamics apply to both lines. These patterns would traditionally be notated in 6/8, however, the quintuplet interpretations are written in 2/4.

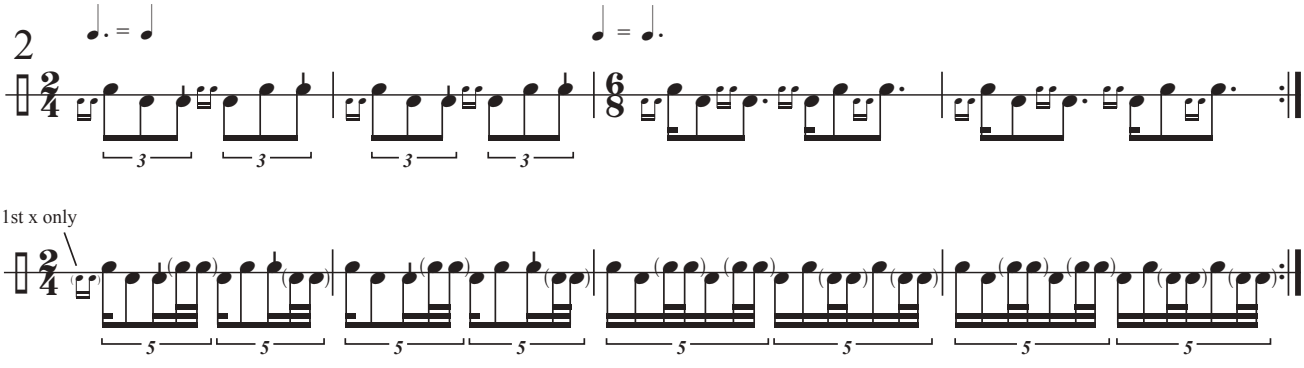
MUSIC KEY



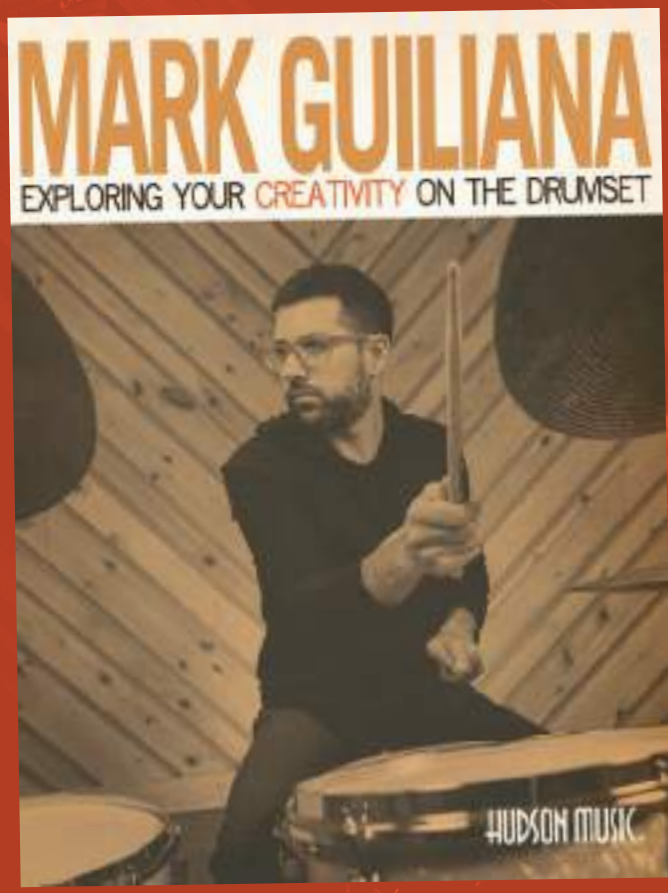
In the previous installment of this series, we introduced the reveille stroke (known as the double drag tap in the U.S.) and the reversed reveille stroke. Our first exercise this month introduces another inverted version of the reveille stroke sometimes referred to as a three-stroke-roll combination. A nine-stroke roll is played at the end of the phrase. Drags should be played somewhat softer than the single strokes.



Exercise 2 demonstrates the similarities between the Maermeli stroke and the reversed reveille stroke—only one note is missing between the two. Although it's not traditional to present these two strokes together, combining them here demonstrates their similar structure.



Exercise 3 incorporates a combination of the single reveille stroke in the first measure, the doubled reveille stroke in the first ending, and the triple reveille stroke in the second ending. The double reveille has a doubled stroke on the second 8th note of the figure, while a triple reveille incorporates a triplet in the same position. Follow the interpretation guide, and make sure that ghosted double strokes are played softly compared to the other notes.



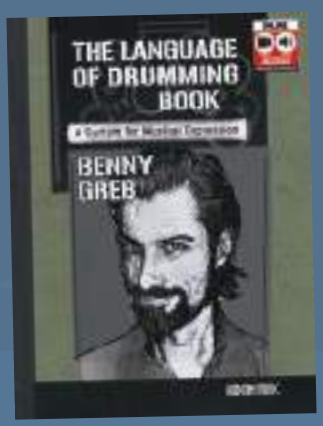
GET CREATIVE WITH HUDSON MUSIC

EXPLORING YOUR CREATIVITY ON THE DRUMSET
A NEW BOOK/VIDEO PACKAGE FROM MARK GUILIANA

- Presenting the D.R.O.P. system – Dynamics, Rate, Orchestration, Phrasing.
- Each building block presented individually, with rhythmic concepts to expand your ability to play in exciting and complex ways.
- Get the confidence to make a personal statement on the drumset.
- Features live footage of Mark and the David Bowie "Blackstar" rhythm section.

PATHWAYS OF MOTION
STEVE SMITH'S DEFINITIVE GUIDE TO MASTERING MATCHED GRIP TECHNIQUE

- Based on Steve's current use and analysis of matched-grip drumset technique Covers rudiments, musical phrasing, and much more.
- Video, text, and notation come together clearly explain and demonstrate four distinct grips.
- Includes challenging and fun rudimental phrases used to apply the grips and build phrasing ideas, vocabulary, and chops.

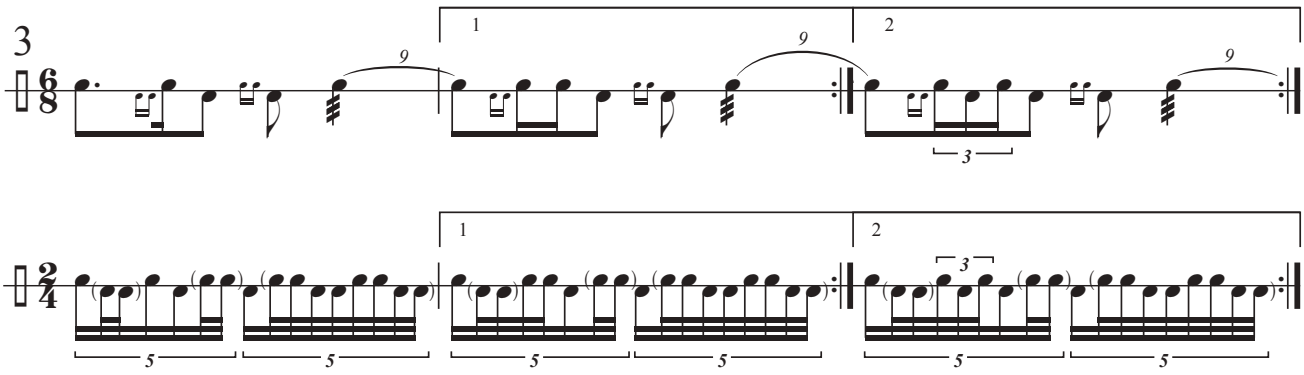


THE LANGUAGE OF DRUMMING
BENNY GREB'S BEST-SELLING VIDEO, RE-RELEASED WITH COMPANION BOOK

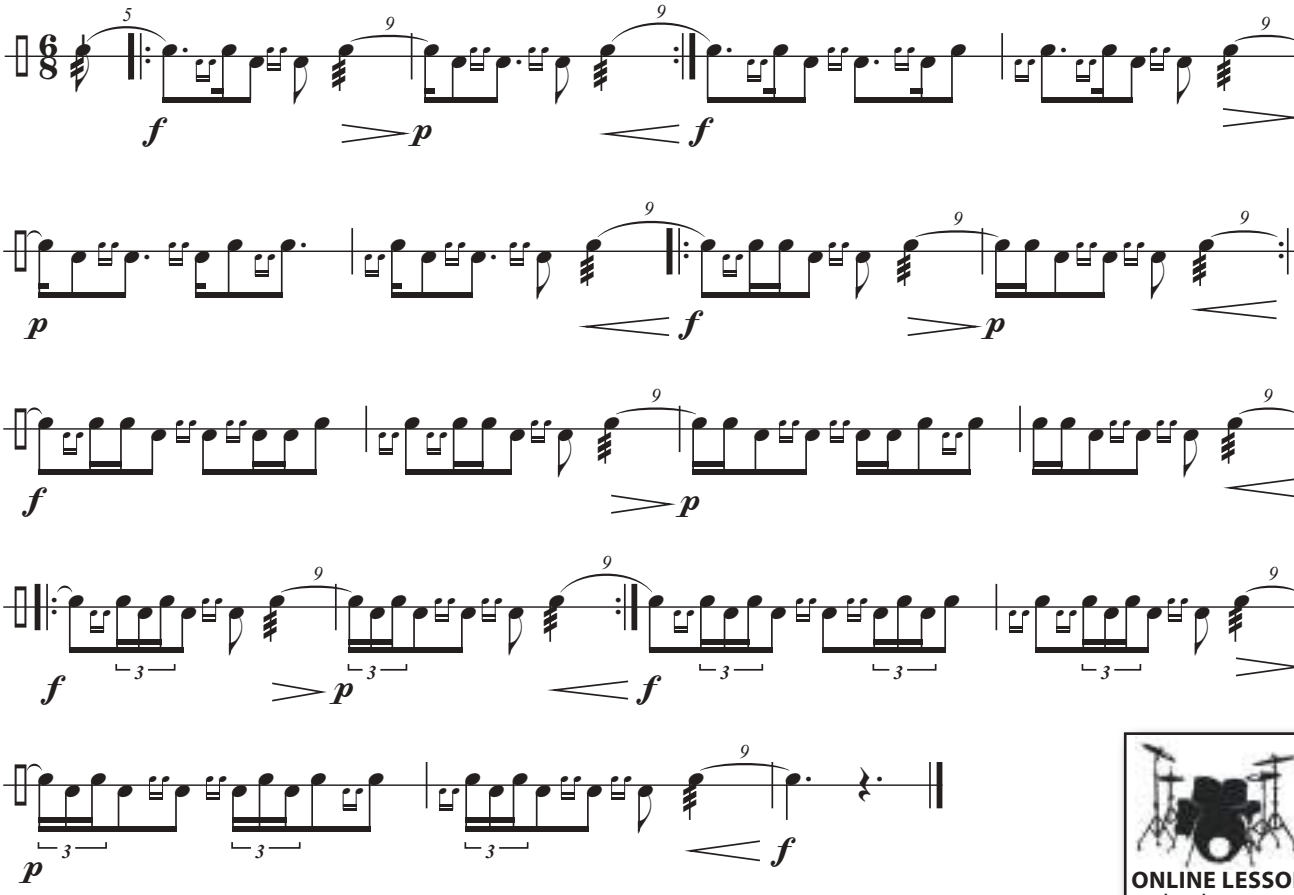
- Presenting a complete system for achieving freedom of expression on the drumset - a practical method that is based on learning a language.
- Exercises for grooves, fills, independence and more, suitable for beginning to advanced levels.
- **Book now includes best-selling video as digital download/streaming video, a $29.99 value, for no additional cost!**

HUDSON MUSIC®

AVAILABLE NOW AT
HUDSONMUSIC.COM



Here's the intro to a famous piece by Dr. Berger called "Radac Tagwacht." Tagwachts usually consist of three parts and feature a typical compositional method and stroke combinations that are strictly and logically presented. Most Tagwacht intros use similar structures, and "Radac" is no exception. It may be helpful to refer to the interpretation guide given for the reveille stroke in part 2 of this series [November 2016]. Remember that the whole piece is played and interpreted using quintuplets.



Claus Hessler is an active clinician in Europe, Asia, and the United States. For more, visit claushessler.com.

drummers.
gear.
lessons.

This is what we do.

For over 40 years, ***Modern Drummer*** has been introducing you to the world's **most talented artists**, reviewing the **most innovative products**, and teaching you how to **become a better player**.

We keep you locked in to all aspects of the drumming industry, so you're always in tune with what's happening. With a subscription to ***MD***, you stay completely connected to all that you love about playing the drums!

Don't Miss Out!

Subscribe Now and Save 60% Off the Newsstand Price!

By subscribing, you'll receive all the benefits of *Modern Drummer*, both print & digital, at a fraction of the cover price. There's never been a better time to sign up with *MD*!

Act Now and Save at **moderndrummer.com**

Groove Construction

Part 9: Split Grooves

by Jost Nickel

This month's groove workshop introduces split patterns. In these phrases, the right hand alternates between two voices, the hi-hat and ride. The arm should hardly move; the motion should originate from the wrist. This concept is especially effective with patterns that contain broken 16th notes, such as Exercise 1.

1

R L R R L R R L R R L R L R L R

I often stress the importance of focusing on dynamics each time you play, especially in a few key areas. Ghost notes should be played very softly, as opposed to accents, which are much louder. Correct dynamics are achieved by maintaining the proper distance between the stick and the drumhead. When playing ghost notes, I suggest striking the snare from about one to two centimeters above the drumhead. Accents are played at a substantially greater distance, and using rimshots can amplify their impact. I also suggest playing ghost notes with your wrist as opposed to your fingers. Attempts to play softly with the fingers can result in inaccurately placed ghost notes.

When playing two strokes in a row with one hand, I usually accent the second stroke, as shown in Exercise 2. The single strokes on the hi-hat in this pattern are accented as well. If I orchestrate these grooves on the ride, I play the accents on the bell and the unaccented strokes about one to two inches to the left of the bell. The alternating motion originates from the wrist without shifting the arm.

2

R L R R L R R L R R L R L R L R

Now we'll apply the split concept to Exercise 1. The sticking remains the same while we alternate the right hand between the ride and hi-hat. Right-hand accents are omitted from the following exercises, however, you should incorporate them into the patterns.

3

R L R R L R R L R R L R L R L R

Next we'll apply the split to only part of the pattern by starting it on the "e" of beat 2 and ending it on the "e" of beat 4.

4

R L R R L R R L R R L R L R L R

Here's a two-bar groove that combines Exercise 4 (measure 1) with a new phrase that splits the orchestration from beat 3 through the "e" of beat 4 in measure 2.

5

R L R R L R R L R R L R L R L R R L R R L R R L R R L R L R L R

In Exercise 6, the split starts on the "a" of beat 4 and continues to the "&" of beat 2.

6

R L R R L R R L R R L R L R L R

Here's another two-bar groove. We'll play Exercise 6 in the first measure and introduce a new split that starts on the "&" of beat 1 and ends on the "&" of beat 2 in the second measure.

7

R L R R L R R L R R L R L R L R R L R R L R R L R R L R L R L R

Instead of learning tons of new patterns, I usually vary grooves with different orchestrations and dynamics. I hope this lesson encourages you to check out some new possibilities for your favorite patterns.

If you're interested in more groove concepts, check out my book *Jost Nickel's Groove Book*.

Jost Nickel is a top session and touring drummer in Germany, as well as an international clinician endorsing Sonor, Meinl, Aquarian, Vic Firth, and Beyerdynamic.

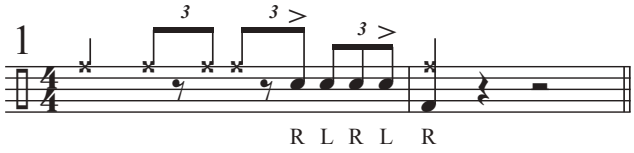
Papa Jo Jones Drum Fill

Incorporating a Classic Jazz Lick

by John Xepoleas

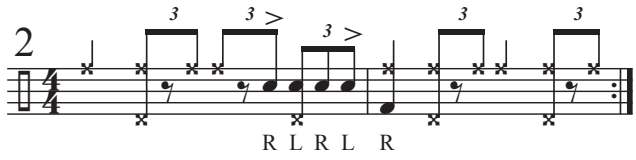
In this lesson we'll explore a versatile and great-sounding fill from jazz legend Papa Jo Jones. The basic pattern is notated in Exercise 1. Pay close attention to the sticking—it's essential to start and end the fill with your lead hand.

1



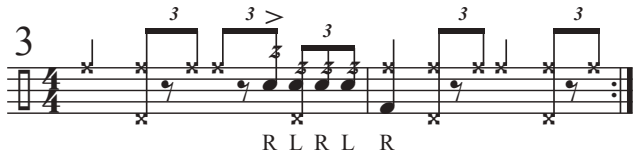
Now add the hi-hat on beats 2 and 4, and play the fill into a bar of swing time. Practice this two-bar phrase until you can easily play the fill with the correct sticking and with a relaxed feel.

2



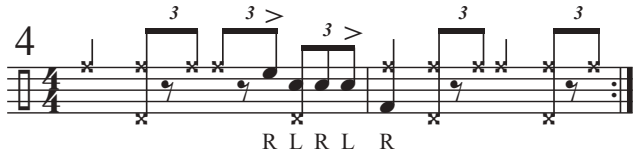
Next we'll play the fill using the press roll instead of single strokes.

3



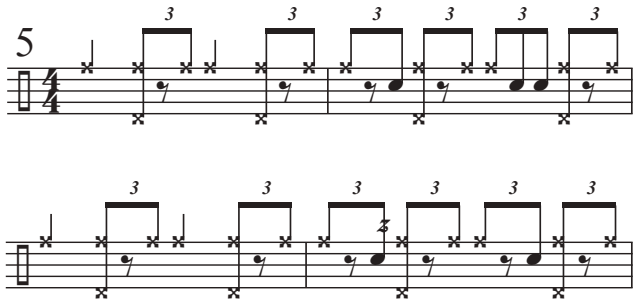
For a nice-sounding variation, we'll play the first note of the fill on the tom instead of the snare.

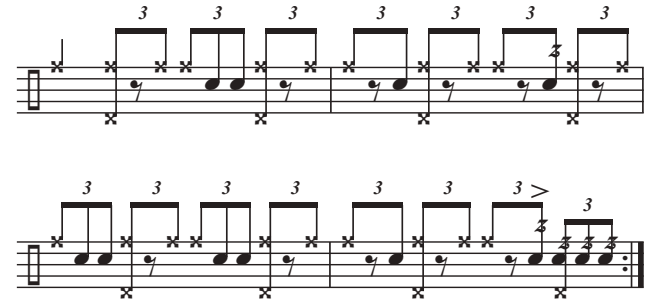
4



Now we'll use the fill at the end of an eight-bar phrase. In a song with an AABA form, the fill works well at the end of the second A section going to the B section, as well as at the end of the B section going back to the final A section, or at the end of the last A section going back to the top of the form.

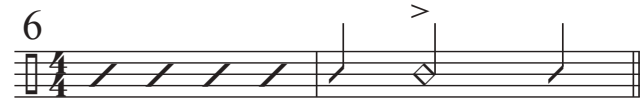
5





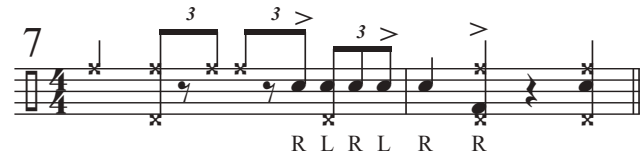
Let's use this fill to set up three common big band figures. Each of the following examples demonstrates how the figure would appear as written in a chart followed by how it would be played when using the fill. Here's our first figure.

6



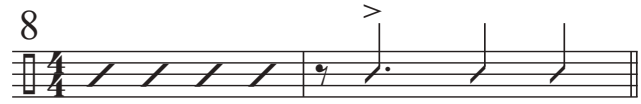
Here's how the figure would be interpreted using the Papa Jo fill.

7

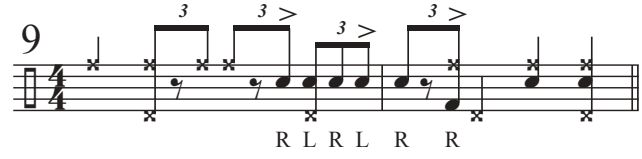


Here's a figure that accents the "&" of beat 1 followed by an interpretation using our fill.

8

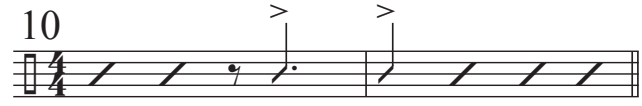


9

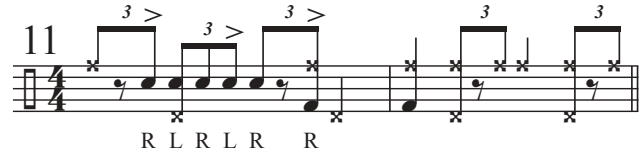


This final phrase starts on the "&" of beat 3. Exercises 10 and 11 demonstrate the figure's written and interpreted versions.

10



11



John Xepoleas has written two drum books, *Style Studies for the Creative Drummer* and *Essential Drum Lessons With the Greats*. He is also an active online educator. For more info, visit johnxdrums.com.

drums

DESIGN SERIES™

©2016 DRUM WORKSHOP, INC. ALL RIGHTS RESERVED.

GET BACK IN BLACK WITH THE dw®

DESIGN SERIES GIVEAWAY.

ENTER TO WIN THIS INCREDIBLE DW DESIGN SERIES KIT!

5-Piece Shell Pack | 5x6, 5x8, 5x10 Concert Toms | Pancake Drum | 7x8, 12x14, 16x18 Satin Black Chrome Toms | Design Series 5.5x14″ Black Nickel Brass Chrome Snare Drum | 8″, 10″ and 12″ Piccolo Toms

DW 9000 Series Hardware | Straight-Boom Cymbal Stands | Single Pedal with Bag | Snare Stand | Hi-Hat Stand | Straight Cymbal Stand | 3000 Series Single Tom Stand | DW 9120 Throne | Single Tom Clamp with V Memory Lock | Double Tom Stand

SUGGESTED RETAIL VALUE **$9,694.76**

MODERN DRUMMER

ENTER TO WIN AT WWW.MODERNDRUMMER.COM!

Consumer Disclosure: 1. To enter, visit www.moderndrummer.com between the dates below and look for the DW Drums Contest button (one entry per email address). 2. ODDS OF WINNING DEPEND ON THE NUMBER OF ELIGIBLE ENTRIES RECEIVED. 3. CONTEST BEGINS DECEMBER 1, 2016, AND ENDS FEBRUARY 28, 2017. 4. Prize Drawing: Winners will be selected by random drawing on March 7, 2017. Winners will be notified by phone or email on or about March 8, 2017. 5. Employees, and their immediate families, of Modern Drummer, DW Drums, and their affiliates are ineligible. 6. Sponsor is not responsible for lost, misdirected, and/or delayed entries. 7. Open to residents of the U.S. and Canada, 18 years of age or older. Void in Quebec, Canada; Florida; New York; and where prohibited by law. 8. One prize awarded per household per contest. 9. Prizes: 1st Prize – One (1) winner will receive from DW Drums the prize as described above. Approximate retail value of the prize is $9,695. Approximate retail value of contest is $9,695. 10. Sponsored by Modern Drummer Publications, Inc., 271 Route 46 W, H-212, Fairfield, NJ 07004, 973-239-4140. 11. This game subject to the complete Official Rules. For a copy of the complete Official Rules or the winner's name, send a self-addressed, stamped envelope to: Modern Drummer Publications/DW Drums/Official Rules/Winners List, 271 Route 46 W, H-212, Fairfield, NJ 07004. **CYMBALS AND MICROPHONES NOT INCLUDED.**

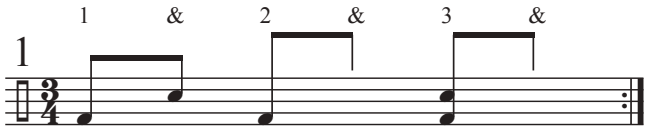
A New Perspective

Displacing Two-Over-Three Polyrhythms

by Aaron Edgar

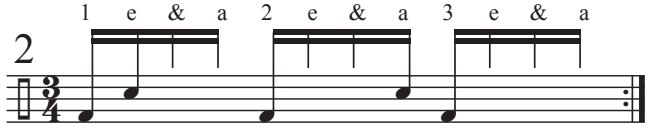
This month we're going to vary the basic phrasing of polyrhythms. Typically, both sides of a polyrhythm begin together on the first note of the rhythm. We can vary this by displacing one or both sides of the rhythm. We'll focus on a two-over-three polyrhythm in 3/4. Dotted quarter notes comprise the two side of the rhythm, and quarter notes comprise the three side.

Exercise 1 displaces the two side by starting it on the "&" of beat 1. Notice that we still have two- and three-note groups of equally spaced notes within the same time frame.



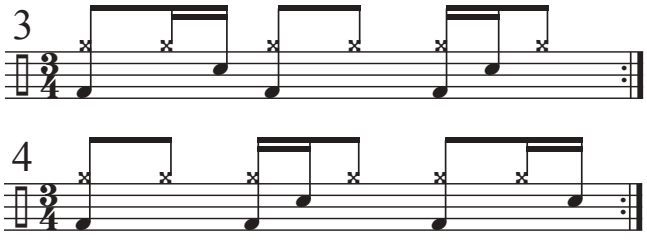
The two side can be displaced by one more 8th note to start on beat 2. We can also displace the three side by an 8th note so it starts on the "&" of every beat.

Increasing the subdivision makes this concept especially interesting. If we double the subdivision from 8ths to 16ths we can create the same polyrhythm, but with the added option to create versions that have no point in which the two sides occur simultaneously. Exercise 2 demonstrates this concept by starting the two side on the "e" of beat 1 to create a linear polyrhythm.

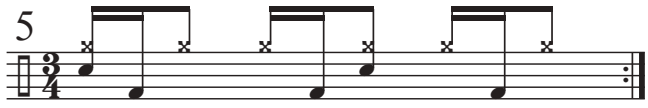


I try to practice unique concepts like these within the context of a groove. This allows me to really feel how the rhythms work with or against the pulse, which is imperative if you want to apply what you're practicing musically. In the next few examples, we'll play 8th notes on the hi-hat, the two side of the polyrhythm on the snare, and the three side on the bass drum.

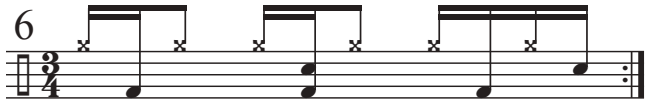
Exercises 3 and 4 demonstrate the two other positions for the two side in which it doesn't occur simultaneously with the three side.



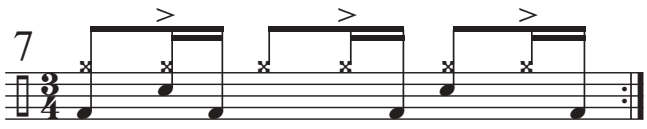
Exercise 5 displaces the three side by a 16th note to the "e" of each beat.



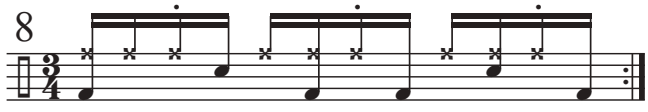
Exercise 6 displaces both sides of the polyrhythm. For an interesting variation, try accenting the "&" of each beat on the hi-hat.



In Exercise 7, we're going to embellish the groove slightly. We'll start the two side on the "&" of beat 1 and our three side on the "a" of beat 1. There's also one additional bass drum note on beat 1. Accenting the "&" of each beat with the hi-hat adds an upbeat feel.



In the next example, we'll use the ride bell to represent our three side while playing the two side on the snare starting on the "a" of beat 1.



We can also take a *New Breed*–style approach by using the three side of this polyrhythm in an ostinato and leaving one limb free to play variations of the two side. In Exercise 9, the bass drum plays the three side on the "a" of each beat with an additional note on beat 1. With your right hand playing the ride cymbal and your left foot playing the "&" of each beat, your left hand is free to play each displacement of the two side. Here's the ostinato.

Guitar Center
Find your sound

Top Picks

Our best deals—on sale Dec. 1 thru Dec. 31

NEW

ALESIS
COMMAND X ELECTRONIC DRUM SET

$799.99

(COMMANDXKIT)
SELECT STORES & GUITARCENTER.COM WHILE SUPPLIES LAST

LP
CITY SERIES CONGA SET WITH STAND

$324.99

(LP646NYBK) (LP646NYVSB)
SELECTION VARIES BY LOCATION

INCLUDED
Matching bongo set
(LP601NYBK)
(LP601NYVSB)
AN $87 VALUE

$60 OFF

PDP BY **DW**
CENTERSTAGE 5-PIECE DRUM SET WITH HARDWARE AND CYMBALS

REG. $399.99
$339.99

(PGCE22KTRS)
(PGCE22KTOS) (PGCE22KTSS)
SELECTION VARIES BY LOCATION

Also available in these colors

$20 OFF

NINO
BIRCH WOOD CHILD'S CAJON WITH WINE RED FRONTPLATE

REG. $69.99
$49.99

(NINO950NTWR)

$40 OFF

ZILDJIAN
ZBT 5-CYMBAL BOX SET

REG. $299.99
$259.99

(ZBTC4P-ALT)

FREE
14" ZBT crash included in box
A $59 VALUE

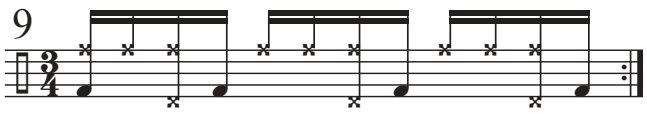
NEW

SABIAN
FAST 22 VINTAGE CYMBAL BAG

$99.95

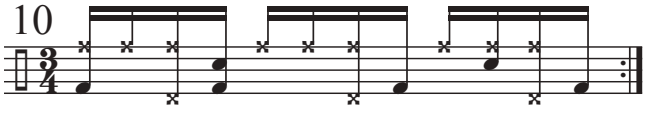
(F22VBWN)

For more great drum shop deals or to find a store near you, visit guitarcenter.com.

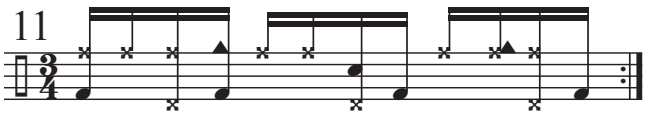


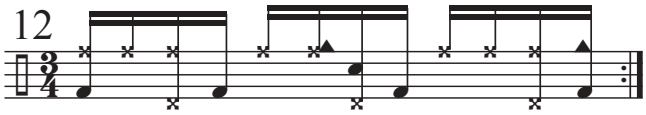
Here are the six placements of the two side of a two-over-three 16th-note polyrhythm. Exercise 10 demonstrates the fourth placement.

Beat 1 and the "&" of 2.
The "e" of beat 1 and the "a" of 2.
The "&" of beat 1 and beat 3.
The "ah" of beat 1 and the "e" of 3.
Beat 2 and the "&" of 3.
The "e" of beat 2 and the "ah" of 3.



Next we'll apply the rhythm to a more challenging pattern. We'll use an ostinato that includes a snare on the "&" of beat 2 played with the right hand. The left hand plays the two side between a pair of bells or other small effects cymbals, as demonstrated in Exercises 11 and 12.

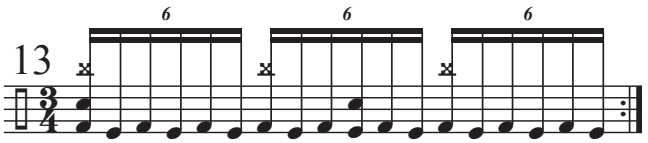




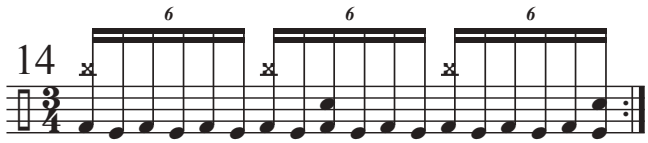
Going Beyond

We can also create unique variations with this polyrhythm by using 16th-note triplets. In 3/4 time, this subdivision contains eighteen 16th-note-triplet partials. The dotted quarter note is equivalent to nine 16th-note triplet partials, while the three side takes up six partials (which equals a quarter note).

Exercise 13 places a basic two-over-three phrasing over a 16th-note-triplet double bass pattern. The three side is played on a China cymbal as quarter notes, and the two side is played on beat 1 and the "&" of beat 2.



Exercise 14 places the snare on the third partial of the 16th-note triplet on beat 2 and the last note of the 16th-note triplet on beat 4.



Life IS DIGITAL.
ELECTRIFY YOUR DRUMMING

Cherisse Ofosu-Osei
Simple Minds/Brian Ferry
"I've been using a hybrid kit for years. Electronics have become an essential part of modern drumming— even if you only use e-drums to replicate recorded drum sounds in live performances. Pads, multipads, triggers... technology adds so much to the drummer's toolbox."

Brendan Buckley
Shakira/Tegan and Sara
"I'm a big proponent of mixing acoustic and electronic drum sounds, especially within the realm of contemporary pop music."

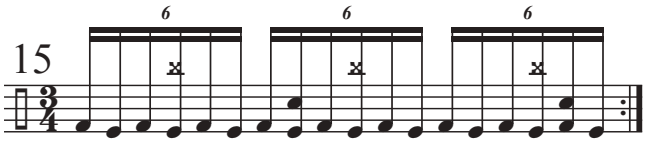
Kaz Rodriguez
Artist/Composer
"Whether I'm playing live gigs or recording my own tracks, combining acoustics and electronics lets me enhance my drumming and opens up so many opportunities. Today's drummers should embrace technology— not dismiss it. Why not take advantage of the best of both worlds?"

Michael Schack
Netsky/Milk Inc.
"I play acoustic drums and hybrid setups but it's the full e-drum sets that have allowed me to perform on some of the world's biggest stages over the past 20 years. Without e-drums, I would never have been able to have a drumming career that's still expanding."

Kimberly Thompson
Kimberly Thompson Quartet
"Every song has its own feeling and its own sound. With e-drums I can program completely different sounding kits for each song and access them at the touch of a button in the studio or on stage."

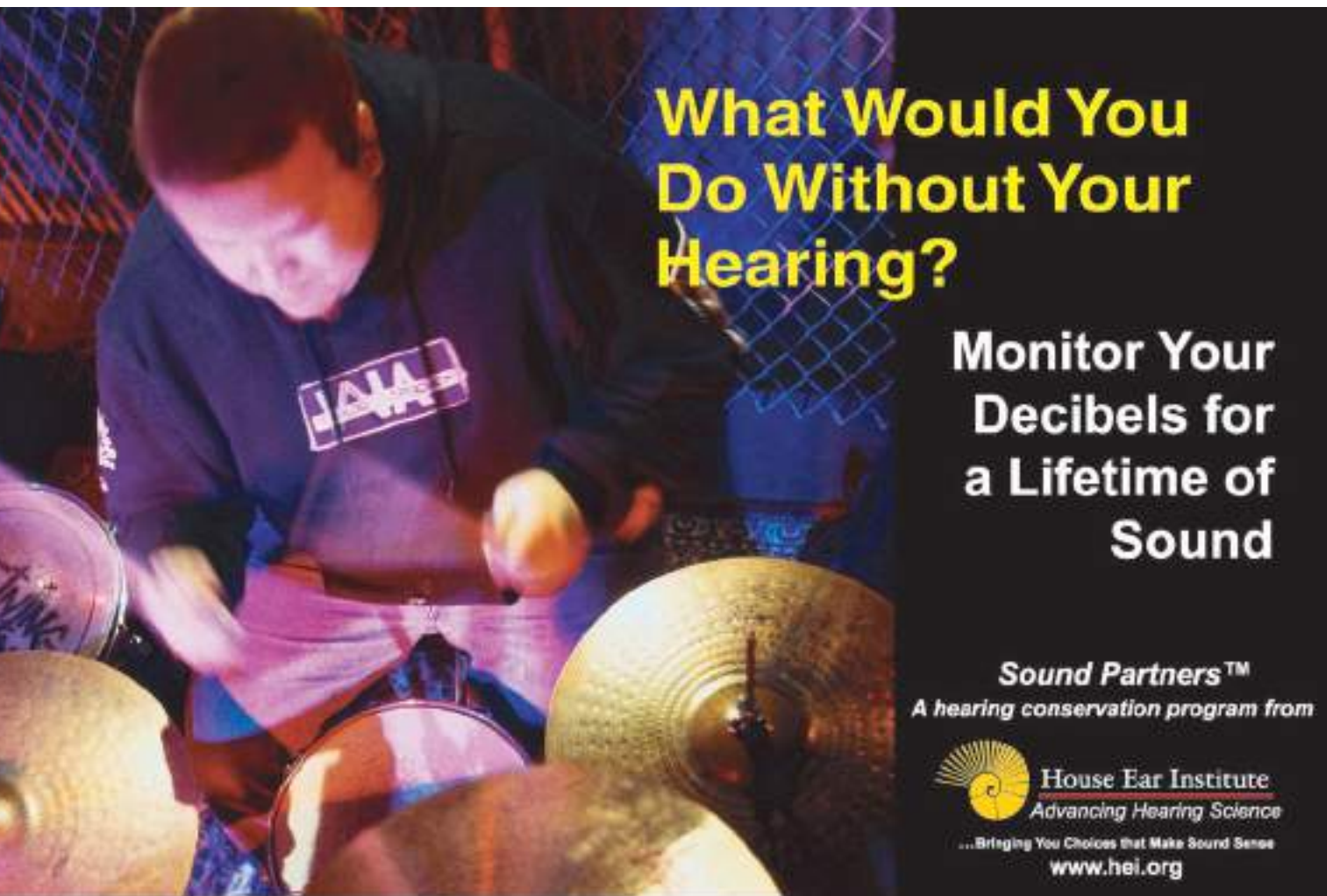
a public service message
epic
www.e-drums.org

Also try displacing the three side within the 16th-note triplets. Exercise 15 moves the three side to the "&" of each beat while starting the two side on the second 16th-note triplet partial on beat 2.



As daunting as these examples may seem, always try to make them groove. Don't lose sight of musicality when diving into the polyrhythmic rabbit hole.

Aaron Edgar plays with the Canadian prog-metal band Third Ion and is a session drummer, clinician, and author. He teaches weekly live lessons on Drumeo.com. You can find his book, *Boom!!*, as well as information on how to sign up for private lessons, at aaronedgardrum.com.



A New Year, A New You?

Reviewing and Renewing Your Goals, Part 1

by Russ Miller

Every New Year we look back on the previous twelve months and set resolutions for the next. According to statisticbrain.com, the percentage of people who completely achieve their resolutions is 8 percent. The percentage of people who keep a resolution past thirty days is 64 percent, but the number drops to 46 percent at six months. We've discussed before how the ability to finish something is much more valuable than the ability to start something. Most people are starters, but the most successful people are the finishers.

Finishers set and achieve many short-term objectives in the journey towards long-term. You need long-term goals, of course. But you also need to validate your efforts with short-term achievements, and you should regularly review the legitimacy of your long-term plans.

I try to reassess my goals around the beginning of January. This past year was a particularly intense one for me in regard to year-end assessment. In this and next month's installment, we'll take a look at my personal renewal project to demonstrate how it relates to the three methods of wisdom contained in the Confucius quote.

> "By three methods we may learn wisdom: First, by reflection, which is noblest; second, by imitation, which is easiest; and third, by experience, which is the bitterest."
>
> —Confucius (Chinese philosopher)

Who Am I Now? And Who Do I Want to Be?

I've been a sideman for most of my career, with the exception of my in time in the Psychedelic Furs and when I lead my own band, Arrival. Being a sideman is a utilitarian position, which means that you're hired to be the drummer and not a member of the band or a featured artist. I've built up this part of my career to what could be called a "featured sideman," meaning that many times the artist or musical director specifically wants me on the gig. In that type of role I've been treated very well, and everyone appreciates what I bring to the table. But ultimately, if I can't be there, the show will go on.

I'm thankful to be working in any capacity, but after thirty-one years as a

sideman, I've decided to focus more on artistic work. My first renewal goal is to develop musical situations that are artist-based. To do that, I had to ask myself, "What situations am I currently in that fit with that goal, and what situations do I want to be in?" My Arrival trio is an example of a project I'm currently working on that fits my renewed focus. We've made four albums and one live DVD, and it's finally—after nearly eight years—starting to branch out globally.

Finding other artistic situations where I can really dig into the music is important. As a sideman, I usually only get to play songs a few times. I would love to see what I could say with material that evolves a bit more. This is the main reason for me trying to change my balance of work. I believe I can deliver more to the music, but extended time spent with the material is necessary to do this. I encourage you to dream for something you want to achieve, and get moving on it—today. Like the old Chinese proverb says, "A journey of a thousand miles starts with a single step."

Making Tweaks

In 2009 I contacted my friend and mentor Peter Erskine. I asked him if I could schedule some lessons with him. He didn't think I was serious and asked, "Why?" I told him that my touch, time, and tones are somewhat aggressive, and I wanted to play more beautifully. I finally talked him into giving me lessons, and I've been taking notes on our discussions for the past several years. I'm still working towards my goal, but I can hear and see changes taking place. I've received a lot of feedback affirming this as well. I'm not trying to toot my own horn, but I believe it's important to confirm that my work is paying off.

The other thing I've been working on is my presentation of the instrument (sound, tone, and positioning). This was the catalyst for my switch to Mapex in 2013. My kit positioning is still evolving, and the effects of these changes will be revealed more over time.

Reflection

Let's look back on what we've accomplished this year. Which of your goals were reached, and which were not? What were some of your achievements, as well as some of your failures? As our perspective changes, the legitimacy of our dreams is revealed. I achieved life-long goals that I thought were going to be different from what they were. It's important to review your dreams, set new short-term goals, and adjust your long-term objectives.

As I looked back on my career, I realized that even the biggest gigs in the world could still stifle creativity. So I added "artistry" to my long-term goals. That includes restructuring my touch, feel, and sound on the instrument. Taking an honest assessment of your talent level can be difficult. Remember that no one is perfect. Accept your flaws, and embrace the journey!

Next month we'll cover the ideas of imitation and experience as they relate to achieving your new goals. See you then.

Russ Miller has recorded and/or performed with Ray Charles, Cher, Nelly Furtado, and the Psychedelic Furs and has played on soundtracks for *The Boondock Saints*, *Rugrats Go Wild*, and *Resident Evil: Apocalypse*, among others. For more information, visit russmiller.com.

NSPIRE™ YOUR
IMAGINATION

Whether you're an Acoustic Player, EDM Artist, or Studio Producer, the **NSPIRE Series** brings your imagination to life with the highest quality, most complete assortment of real-sized electronic drum components available on the market today... **NSPIRE** to build the kit of your dreams.

Watch a demo by Russ Miller at
youtube.com/watch?v=hMtSVzLdyFg

N-FUZD™
AUDIO

Saving Some Club Dates

Reviving a Rare Burgundy Sparkle Ludwig Kit

by Chris Lee

There's no shortage of pre-owned entry-level drums in music stores, secondhand shacks, and yard sales waiting for new homes. These are often the best sets to customize, especially since the resale value of an entry-level drumkit isn't typically very high. And sometimes you can find some rare used treasures—drums manufactured during an era when the major companies didn't have "economy" lines.

One afternoon I stopped by a local music store, and just inside the door were some garbage bags filled with old drums. I investigated and found a neglected Ludwig Club Date drumset in burgundy sparkle. The owner had almost thrown them out with the trash, but thankfully decided to try selling them on consignment instead. The salesman threw out a price, and I started thinking.

There's always an element of risk when buying used drums that aren't in pristine condition, especially if there's a no-return policy. Forgotten drums are often stored in dark, musty places. Metal parts can survive long-term neglect, but wood can't. If exposure to excessive moisture has caused the inner plies to separate, the drum is doomed. So when first looking at a used drum, gently feel around the shell and make sure there isn't any give or movement in the wood. The shells on these Club Date drums were tight, so I knew they had a chance.

You should also examine the hardware and make sure that everything is there and is in working order. Imperfections or missing parts can provide an opportunity to negotiate on the price. But if you're unsure of the value of vintage drums, then I recommend not risking more than you can afford to lose, in case they end up being worth less than you expected.

Do No Harm

My personal philosophy for restoring vintage instruments is to avoid any drastic modifications. A radical customization of a rare set is out of the question for me because that would destroy a valuable piece of history. Removing an original factory finish from a vintage drum is also generally a bad idea. Vintage drums were made during an era when things were built to last, so the finish is not going to come off easily. Plus, shards of the outer ply will probably pull off with the wrap. Painting over the old finish is also not recommended. A much better plan is a complete disassembly followed by a thorough cleaning. But even cleaning the drums can destroy the value if you're not careful.

Seek Advice

Before breaking out your toolbox, do some research and learn more about what you have. There are numerous online groups dedicated to the preservation and restoration of various types of drums, and typically the people in those groups will be happy to share what they know. The best information I received when I first posted a picture of my Club Date kit pertained to its authenticity. I was asked if there was a date stamp, and I replied that there was. It read "September 26, 1966." The stamp confirmed that the drums were made during a brief two-year period when this finish was available. I also learned that this particular finish was extremely delicate and had a tendency to fade. Now that I was armed with a little knowledge, I was ready to begin the restoration.

Stay Organized

Before you disassemble your drums, take some steps to ensure that you'll be able to reassemble them in the exact same way. I take several close-up pictures of each drum and all of the mounting hardware. I keep everything organized by placing the parts for each drum on separate plates. Reusable plastic bags also work.

Large bolts and tension rods will probably unscrew easily, but use caution when removing small screws that have been in place for forty-plus years. Corrosion can sometimes weaken them. In the event that the head of a small screw breaks off into a lug, it can usually be removed with extractors. But that can be time consuming and frustrating.

Clean the Metal

Drum parts plated in chrome or nickel are dishwasher safe, so I run the lug casings and mounting hardware through a cycle before cleaning them with steel wool. Be sure to remove small bolts, springs, or anything else small enough to go down the drain. Tension rods and lug casings should be put in the silverware basket.

After running the lug casings, mounting hardware, and rims through a cycle, I cleaned each part under hot water with steel wool pads. The steel wool had a profound effect on the metal. Aside from some minor pitting, the parts looked close to brand-new. If some lugs have more pitting than others, then select the best-looking lugs for the sections of the drums that are going to face the audience. Once the hardware dried, I treated everything with chrome polish to give the metal a lasting shine.

Cleaning the Shells

If the finish on the shells needs a basic cleaning, use glass cleaner followed by a layer of petroleum-based wax. On my kit, the previous owner had applied electrical tape to the bass drum, and the adhesive wasn't coming off easily. Not wanting to harm the shell with abrasive cleaners, I posted a picture of the tape residue online and asked for suggestions. Some people suggested using various chemical-based solvents, and then others warned that those solvents could be dangerous and that I should use natural substances such as olive oil or mineral oil.

I tried the natural oils first. But four applications did nothing to remove the adhesive. The next option was to use a chemical-based substance intended as a lubricant for metal. If you ever need to use a chemical solvent on a drum shell, be sure to clean the area with glass cleaner afterwards. The tape adhesive on my drum came off fairly easily with the solvent, and the finish was undamaged.

The inner shells will probably need some attention as well. I advise against painting them, as that can hurt the value. Instead, clean the interiors with warm water and chlorine bleach, or use chlorine wipes. Let the shells dry thoroughly before you replace the drumheads.

The Hunt for Missing Parts

Unless you're lucky, it's inevitable that your vintage drums will be missing parts or something will be broken. My kit was missing tension rods for the bottom of the toms, as well as bass drum claws, spurs, and parts of the mounting tom hardware.

If you're restoring the drums with the intention of selling them, you'll get the best price if the kit is in pristine condition and is reassembled with authentic parts. But if you're planning to keep the drums and don't mind using modern parts, there are numerous alternatives. I had no problem locating new tension rods at the right length and thread size for each drum. The modern bass drum claws I purchased didn't match the originals, so I put them on the bottom of the batter side.

Although I'm a huge fan of vintage drums, I'm not always a fan of vintage hardware. In the past, the only alternative to replacing old hardware was to drill new holes to accommodate new mounts. Today, this can be avoided with numerous modern designs that are durable and non-invasive. For my kit, I utilized clamp-on bass drum spurs, and I mounted the rack tom on a separate stand.

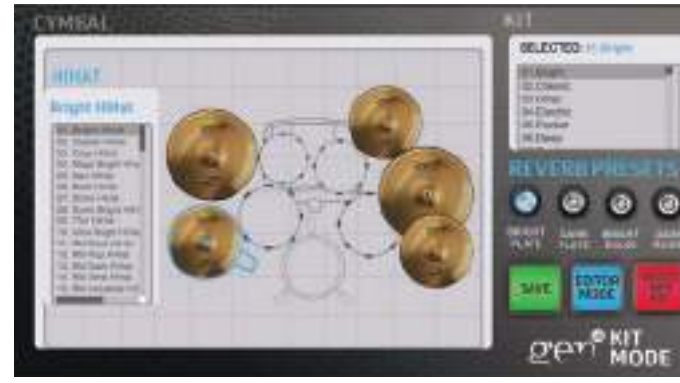
Enjoy the Fruits

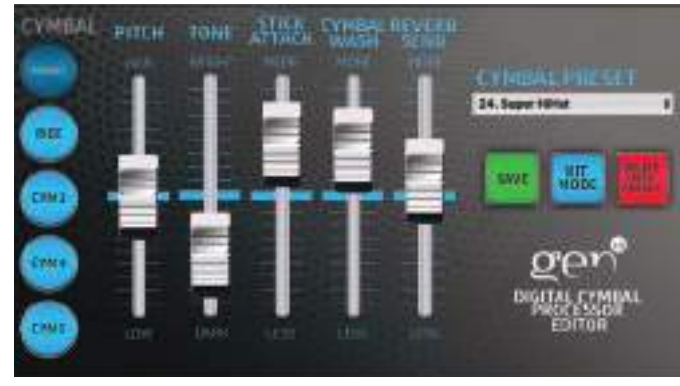
It will be a memorable moment when you finally set up your newly restored vintage kit for the first time. Many hours of meticulous work have finally paid off, so sit down and whale away. You've earned it!

NEW and NOTABLE

EVANS
UV1 Series

Designed for durability and versatility, the new UV1 series drumheads feature a patented UV-cured coating. The 10mil film offers warmer tonal characteristics while being more resistant to stretching and denting. Combined with Evans Level 360 technology, and debuting a new logo, the UV1 drumhead is said to be ideal for a wide range of sounds and musical applications. Sizes range from 10" to 16".





ZILDJIAN
Gen16 Access Tool

The new Access Tool for the Zildjian Gen16 acoustic/electric cymbal system is said to improve the user experience by incorporating drummer-friendly terms and simpler, easy-to-use controls. Drummers can create personalized sounds within the Digital Cymbal Processor with ninety-nine tone presets for each individual channel and ninety-nine total kits. Additional improvements were made in the Editor Mode, using simplified graphics and language that enables easier customizing of the DSP effects.

zildjian.com

SLR STUDIOS
X Clip Dual-Microphone Clip

The X Clip is a dual-microphone clip molded from Milastemer plastic that's designed to fit many commonly used drum mics. Microphones slide easily in and out of the mount, allowing users to adjust phase coherency while eliminating the need for extra mic stands.

thexclip.com

SABIAN

Big and Ugly Series Additions

The Big and Ugly cymbal line now includes the thin and dry 18" AA Sick Hats, which feature twenty-eight holes and are said to be very controllable. Other hi-hat additions include 14" and 16" AA Apollo and 14" XSR Monarch models designed to offer excellent articulation and control and fat sounds. The 18" and 20" AA Apollo and 18" and 20" XSR Monarch crashes round out the series.
sabian.com

SAMPLONIUS DRUM COMPANY

Custom Drums

New Zealand–based SDC uses stave shells for all of its drums, which the company says improves tone by eliminating the need to use large amounts of glue. Made from native New Zealand timber that's reclaimed or sustainably sourced, SDC drums are designed to offer exceptional resonance.
samploniusdrum.co

PEARL

Crystal Beat Single-Headed Toms

Pearl's seamless Crystal Beat acrylic drums are being expanded to include single-headed concert toms. The toms are available in sizes 6" to 16" in traditional depths. Also available are 6" Rocket toms, which can be ordered in four depths. List prices range from $99 to $219.
pearldrum.com

ACCESSORY SOLUTIONS FOR THE DEMANDING DRUMMER
NEW FROM JAMTEC!
THUNDERPAD
PRACTICE MADE PERFECT... EVERYWHERE!
PORTABLE PRACTICE PADS... TO GO!
the Stick shop
BILLY 'THUNDER' MASON
THE DRIVING FORCE BEHIND TIM McGRAW AND THE DANCE HALL DOCTORS FOR 15 YEARS!
BILLY MASON Signature Series
T1 PAD SUCTION BASE
T2 PAD CUP HOLDER
T3 PAD CLAMP-ON
NAMM
available now at jamtec.com
JamTec

www.dwdrums.com/moonmic/
moon-mic
dynamic microphone

SPIN DOCTOR
GrooveTech®
T-Handle Drum Key
Warning – may become addictive!
CruzTOOLS
888-909-8665 cruztools.com

WWW.CYMBOMUTE.COM
CYMBOMUTE
The Optimum Cymbal Mute Design
AVAILABLE ON AMAZON

DRUMCLIP
EXTERNAL DRUM RING CONTROL
www.TheDrumClip.com

New! from the finest in Jazz and Latin music
SHER MUSIC CO.
INNER DRUMMING
by George Marsh
INNER DRUMMING
by George Marsh
DRUMSET EXERCISES FOR DEVELOPING BODY/MIND AWARENESS
INCLUDES DVD
SHER MUSIC CO.
ENDORSED BY
Matt Wilson, Dave Garibaldi, Joey Baron, Roy Burns, etc.
Also new – Michael Spiro's
THE LANGUAGE OF THE MASTERS:
Transcriptions and Etudes of 10 Great Latin Percussion Artists!
SEE FOR YOURSELF AT SHERMUSIC.COM

GET CONTROL!
IsoPac 8
Portable & Free-Standing
IsoPacs
For Drums, Amps, Vocals, & More
ClearSonic Panel
Acrylic Shields
SORBER
Sound Absorption Baffles
CLEARSONIC
www.clearsonic.com

Less is more.
peace
PEACE MUSICAL CO., LTD.

For Over 11 Years People Have Been Asking Me: "WHAT IS THAT DRUM!?" Vinnie Colaiuta

LONGO Custom Solid Shells

570.788.5820 Longodrums.com

RUPPS DRUMS

ALWAYS THE BEST PRICES ON SABIAN & Gretsch

"A WINNING COMBINATION"

Denver's only PRO DRUM SHOP.

(888)756-5777

A revolutionary design in base drum risers.

The Lift®

www.bassdrumlift.com

" THE LIFT…affected my positioning in a way that makes me feel more comfortable and most importantly it changed the sound of my 22" bass drum - I've been LIFTED !!! "

- Will Kennedy

" I always use it on my 18" drum."

-Horacio "el negro" Hernandez

Stone Custom Drum Factory Direct Fort Wayne, Indiana USA

Custom American made drums & shells built on the original Slingerland tools and molds!

Quality You Can Hear!

Stone Custom Drum

260.403.7519 · stonecustomdrum.com

Billy Blast Drums

We're dedicated to selling high-quality custom drum sets, hardware and accessories. Our custom kits are 100% USA Keller Maple Shells and the very best hardware. Choose from our INCREDIBLE selections of parts & accessories, and build or repair your own drum kits

"Remember If Billy Doesn't Like It He Won't Sell It!"

Phone: 716-639-1962

E-Mail: billyblast@att.net

www.billyblastdrums.com

billyblast@att.net

AHEAD

CUSTOM MOLDED EARPLUGS

SCAN THE QR CODE TO CHECK OUT A HOW-TO VIDEO

DISTRIBUTED BY BIG BANG DISTRIBUTION 800.547.6401 WWW.AHEADDRUMSTICKS.COM

KASZA CYMBALS

HANDMADE QUALITY TRADITION

- Handmade from pure B20 cast bronze.
- Each cymbal tested for sound quality and performance.
- No two cymbals are alike.
- Rock & Fusion Series perfected to ensure the best quality and sound.

Hear the Kasza Cymbals in action

BIG BANG DISTRIBUTION

Ph. 800-547-6401 | www.bigbangdist.com

AHEAD

SPINAL GLIDE

THE ULTIMATE IN COMFORT AND SUPPORT

NEW! AHEAD SADDLE SPINAL-G DRUM THRONE WITH BACK REST

- Patented "Ergokinetic" split seat supports the body in motion.
- Reduces fatigue and discomfort, improves mobility and flexibility.
- Memory Foam motorcycle-style seat
- Heavy-Duty, three legged base with threaded height adjustment.
- Removable back support with self-adjusting pivot.

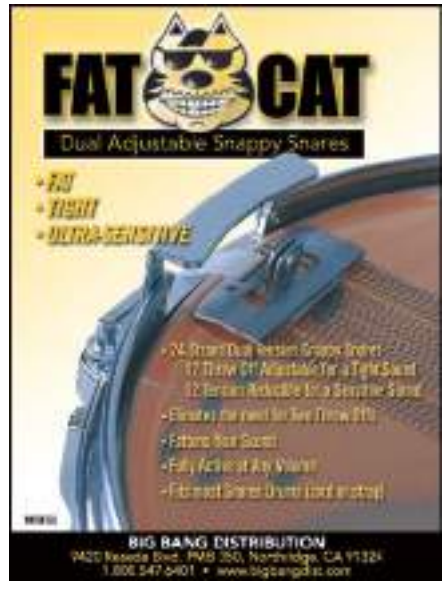
AHEAD

BIG BANG DISTRIBUTION
WWW.AHEADDRUMSTICKS.COM
1 800 547 6401

LP

The LP Cajon Saddle

See it at LPMUSIC.COM



CHECK US OUT ON THE WEB
MODERNDRUMMER.COM

rbh DRUMS
RBHdrumsUSA.com

www.Drums on Sale.com
GIGANTIC SAVINGS
11375 Robinwood Drive
(College Plaza)
Hagerstown, MD 21742
www.drumsonsale.com
1-301-733-DRUM (3786)

DRUM MARKET

INSTRUCTION

NYC Drummers: Study with **John Sarracco**, one of the most knowledgeable pros in the NY area. Accepting only the serious-minded for drum instruction **the professional way**. Staten Island studio locations. 718-351-4031.

Baltimore-Washington: Grant Menefee's studio of drumming. B.M. Berklee College of Music. All styles and levels. Tel: 410-747-STIX.

Jeff Indyke now seeking ambitious students. Visit youtube.com/Jeff Indyke drums or jeffindyke.com. 516-263-9782. Drumline 516-781-taps.

MISCELLANEOUS

N.A.R.D. Is Back! The National Association of Rudimental Drummers. Approved by Ludwig. **www.nard.us.com**

VINTAGE SHOWCASE

Ludwig, Rogers, Slingerland, Leedy & Gretsch books by Rob Cook, producer of the Chicago Drum Show & publisher of drummer biographies. Rebeats 989-463-4757. rob@rebeats.com, www.rebeats.com

FOR SALE

Matt Bettis: Independent Cymbalsmith

For information on how to advertise in Drum Market, please contact LaShanda Gibson at 973-239-4140 x102 or lashandag@moderndrummer.com.

JAM, RECORD, & PERFORM WITH TODAY'S TOP TOURING MUSICIANS!

ROCK 'n' ROLL FANTASY CAMP
LOS ANGELES

BOOK NOW!
U.S.: 888.762.2263
ROCKCAMP.COM
PRODUCED BY DAVID FISHOF

Modern Drummer

PERFORM LIVE AT THE WHISKY A GO GO HOLLYWOOD, CA

ASK ABOUT OUR TEAM BUILDING PROGRAM

PRESIDENT'S DAY WEEKEND
FEBRUARY 16-19, 2017
HOLLYWOOD, CA

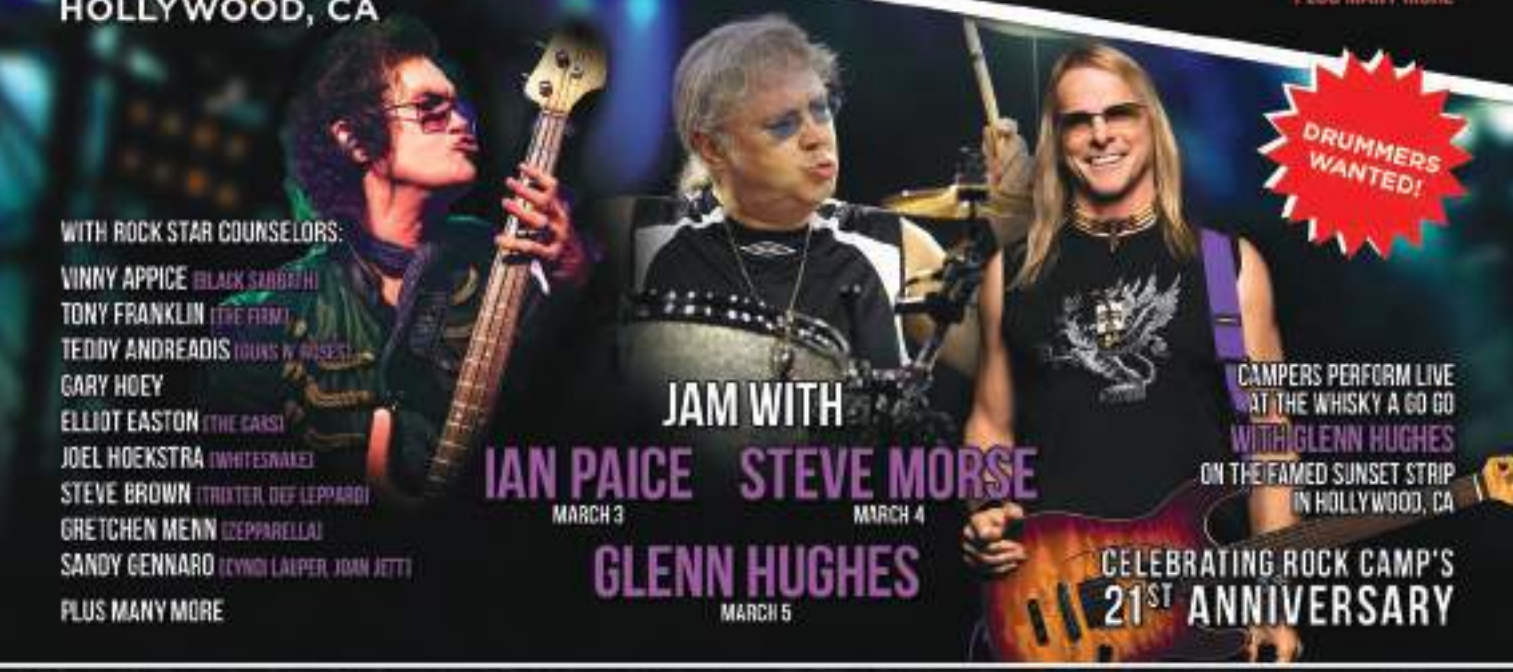
JAM AND PERFORM WITH
JERRY CANTRELL AND **MIKE INEZ**
OF ALICE IN CHAINS

ROBERT DELEO AND **DEAN DELEO**
OF STONE TEMPLE PILOTS

NON-COMPETITIVE ATMOSPHERE!
BEGINNER PROGRAM, JUNIOR ROCKER PROGRAM, AND ULTIMATE FAN PACKAGE AVAILABLE!

WITH ROCK STAR COUNSELORS:
PETER KLETT (FORMERLY OF CANDLEBOX),
JASON SUTTER (CHRIS CORNELL, MARILYN MANSON),
TONY FRANKLIN (THE FIRM), ADAM KURY (CANDLEBOX),
CHIP Z'NUFF (ZNUFF Z'NUFF), KANE ROBERTS (ALICE COOPER),
NICK CATANESE (BLACK LABEL SOCIETY),
AMIR DERAKH (JULIEN-K, ORGY)
PLUS MANY MORE

MARCH 2-5, 2017
HOLLYWOOD, CA



DRUMMERS WANTED!

WITH ROCK STAR COUNSELORS:
VINNY APPICE (BLACK SABBATH)
TONY FRANKLIN (THE FIRM)
TEDDY ANDREADIS (GUNS N' ROSES)
GARY HOEY
ELLIOT EASTON (THE CARS)
JOEL HOEKSTRA (WHITESNAKE)
STEVE BROWN (TRIXTER, DEF LEPPARD)
GRETCHEN MENN (ZEPPARELLA)
SANDY GENNARO (CYNDI LAUPER, JOAN JETT)
PLUS MANY MORE

JAM WITH
IAN PAICE MARCH 3
STEVE MORSE MARCH 4
GLENN HUGHES MARCH 5

CAMPERS PERFORM LIVE AT THE WHISKY A GO GO WITH GLENN HUGHES ON THE FAMED SUNSET STRIP IN HOLLYWOOD, CA

CELEBRATING ROCK CAMP'S 21ST ANNIVERSARY

"Greatest experience ever"
-People Magazine

888.762.2263
ROCKCAMP.COM
SPACE IS LIMITED - BOOK NOW!
PRODUCED BY DAVID FISHOF

"Every musician must do this at least once"
-Billy Amendola
(Modern Drummer Magazine)

CRITIQUE

RECORDINGS

The Jelly Jam *Profit*

The latest full-length from the supergroup is high on riffage, melody, and topical lyrics.

Busy prog superstars Ty Tabor (King's X), John Myung (Dream Theater), and Rod Morgenstein (Dixie Dregs, Winger) come together for a fourth full-length, once again putting pop vocals alongside memorable guitar riffs and deep rhythm-section grooves that pull the listener into the evolving storyline. Morgenstein's tight pocket on "Memphis" draws comparisons to Soundgarden's rhythmic approach, while his playing on "Ghost Town" pays homage to Ringo Starr's musical drumming on the Beatles staples "Ticket to Ride" and "Tomorrow Never Knows." The jam thickens on "Permanent Hold," the only instrumental track here, which allows Morgenstein to stretch and explore during the fade. His power-pop sensibility, developed with Winger, brings rhythmic focus to the Jelly Jam, combined with a pure acoustic drumming style that feels organic and centered while leaving room for subtle nuance to satisfy the prog lover's appetite. This is the sweetest Jelly Jam yet. (thejellyjam.com) **Mike Haid**

Black Crown Initiate *Selves We Cannot Forgive*

After raising sweaty metal eyebrows with a debut EP and full-length, this Reading, Pennsylvania, quintet serves up another healthy plate of progressive death metal.

Building a loyal fan base through relentless touring with acts including Born of Osiris, Veil of Maya, Volumes, and Deicide, Black Crown Initiate combines the aggressive, growling vocals and prog elements typical of progressive death metal with soaring clean vocals and a more diverse set of influences than one might expect. Drummer **Jesse Beahler**'s precise, relentless playing shines through the brutality thanks to stellar production by Carson Slovak. Beahler's natural drum tones and razor's-edge precision on the title track and double bass wizardry on "Sorrowpsalm" stand out, and a faithful yet crushing cover of King Crimson's "Fallen Angel" accompanies the vinyl edition as an extra tasty treat. (eOne Music) **Ben Meyer**

Jimmy Eat World *Integrity Blues*

Zach Lind brings the power to the emo kings' pop one more time.

Popular-music fans who came of age in the late '90s and early 2000s more than likely have a favorite anthem by Jimmy Eat World. And many more will recall the band's single "The Middle," from *Bleed American*, being ever-present on MTV during the emo craze of 2001. But the group has been continuously active since its beginnings in 1993. Zach Lind has held down the drum chair the whole time, and on Jimmy Eat World's ninth album he's once again heard making mature timekeeping decisions using a varied palette. On the LPs the group made with producer Mark Trombino over the years, Lind always enjoyed great, natural drum sounds, and that continues here. For the most part, the drummer takes a serve-the-song approach on mid-tempo rockers like "You Are Free," "Through," and "It Matters." The independent hi-hat dynamics in the verses of the 12/8 ballad "The End Is Beautiful" may very well make the song. And though "Pass the Baby" begins with a programmed loop and the live drums don't creep in until after the two-minute mark, a heavy mixed-meter riff after a distortion-laden breakdown gives Lind a chance to really stretch out. (Sony) **Stephen Bidwell**

The Fred Hersch Trio *Sunday Night at the Vanguard*

Eric McPherson has developed an amazing empathy with the pianist/leader, amply on display here.

Eric McPherson, pianist/composer Fred Hersch, and bassist John Hebert demonstrate group improvisation at the highest level on *Sunday Night at the Vanguard*. McPherson brings a sweet flow, intertwining threes and fours on "A Cockeyed Optimist," and five and a half minutes into it he's still remarkably deep in the conversation as he enters into a rhythmic joust with Hersch. McPherson makes interpretive, out-of-time playing sound cohesive and musical on Hersch's "Serpentine," and he plays "The Optimum Thing" with knowledge and interest in the most subtle of kicks, the ones that simply make it magical. Elsewhere the group successfully takes on one of the less-requested Beatles tunes, "For No One." And McPherson corrals the spirit of Monk's "We See," getting cute with time and intention. He double-times, straightens out, superimposes, and keeps it swinging with beautiful ride cymbal and hat work and terrific ghost notes on the snare. (Palmetto) **Robin Tolleson**

Tuatara *Shamanic Nights: Live in the City*

The Seattle-based instrumental collective, which has featured members of R.E.M., Screaming Trees, Luna, and Critters Buggin', celebrates twenty years of genre-crossing heaviness with a new multimedia package.

Since its founding in 1996, Tuatara has covered a lot of stylistic ground: earthy funk, electric-period Miles Davis, and percussion and melodies clearly inspired by Africa, India, and many points between. On this new CD/DVD package, the group appears in sextet form, with longtime drummer **Barrett Martin** (Screaming Trees, Mad Season) holding it all together. Like Kenny Wollesen's role with Bill Frisell or John Zorn, in Tuatara Martin represents a veteran player of diverse experience, comfortable in his sound and working in the moment to create a cohesive set of grooving pieces.

This release captures a 2015 outing at Seattle's Nectar Lounge and includes over two hours of audio and ninety minutes of video. The mood of the night leans toward hypnotic and danceable funk, with an Afrobeat undercurrent suggested by percussionist **Thione Diop**'s setup choices (djembe, sabar, and talking drums from West Africa). Indeed, a grooving cover of Fela Kuti's "Water Get No Enemy" is a highlight, as are the 12/8 bembe excursion "The Procession" and the lengthy percussion duet in the middle of "Dueling Shamans." Given Martin's role in the birth of grunge and the presence of multi-instrumentalist Skerik, who has been known to play his tenor sax through a full guitar stack, there is no shortage of rock-out moments. The end of "Street Walkin'" and the album-closing, thirteen-minute reading of Led Zeppelin's "No Quarter" give some high-volume counterpoint to the laid-back groove of the rest of the set. ($14.99, Sunyata) **Stephen Bidwell**

Swag Drumming
by Jan "Stix" Pfennig and Jacob Przemus

This book/MP3 package peeks behind the curtain of hip-hop drumming, at the swagger and skill required to play a deep groove while creating the rhythmic illusion of instability.

It's not surprising that "broken beats," once the domain of producers, are being analyzed and increasingly played live—drummers are now effectively messing with their own "quantize" feature. And the influence of J Dilla is as real on young drummers as that of Clyde and Jabo on the previous generation. To accurately represent and break down their "swag shuffle," authors Pfennig and Przemus use a quintuplet, rather than triplet, feel. After you get comfortable with that, the fun starts in inserting, translating, and displacing the correct corresponding accents. Tips for conversion from 16th notes to the "in between" feel are included. Attention is paid to the sound of each part of the drumkit and its general mix, and the extra layering of sounds is covered. Not to forsake the flam, the authors demonstrate the beautiful brokenness of several different varieties of "flam beats" and "limping beats," which give a groove the feeling of a stumble even when the 8ths are staying right there. (€24.95, swagdrumming.com, ama-verlag.de) **Robin Tolleson**

Terry Silverlight *Even Grooves* and *Swing Grooves*

In a pair of online-accessible videos, a veteran freelancer tackles some commonly covered areas with clarity, ease, and useful tips.

Terry Silverlight's two companion videos offer plenty of practical, gig-ready knowledge. Part one, *Even Grooves*, focuses on straight patterns found in pop, rock, and R&B, while part two, *Swing Grooves,* focuses on jazz feels. The versatile Silverlight is well qualified to instruct on both topics, having worked with top artists including George Benson, Billy Ocean, Natalie Merchant, Phil Woods, Mel Tormé, and Stephanie Mills. Granted, the material is not new to instructional videos. But the well-organized curriculum makes it smartly accessible. Playing over tracks, Silverlight demonstrates and breaks down various beats while an overhead cam, combined with an inset showing his feet, captures his every move. An upper screen banner posting transcriptions of one-bar variations is especially handy for play-alongs. In a casual manner, Silverlight offers solid tips on execution and interpretation. Both segments are available either as downloads or five-day streaming rentals. ($17.99 download per part or $29.99 for both, $8.99 rental per part, mymusicmasterclass.com) **Jeff Potter**

KIT OF THE MONTH

Spirit of America

This American-made, fourteen-piece monster comes to us from percussionist, educator, and collector Mike "Mickey" Jones of Birmingham, Alabama. Jones commissioned the kit more than four years ago from Bridgeport, Connecticut, drum manufacturer RCI Starlite. The kit, which was inspired by the Ludwig Octa-Plus drumsets of the 1970s, features acrylic shells and retro Ludwig parts and accessories.

The drumset conveys a message of both patriotism and nostalgia. "[RCI's] Romano Cotone and I have been friends for many years," says Jones. "We felt like there was no better time than now to share this kit at such a crucial point in American history. We all have to admit we've seen change, but I'd like audiences to reminisce back to a time when there was a garage band in every bar, skating rink, and bowling alley. We'd like to encourage musicians to remember what the country is all about and what it can be again for up-and-coming drummers."

Jones says the kit also pays homage to fallen soldiers and their families. "This kit is a tribute to those who've known and loved someone who gave their life to keep America free and to keep this the greatest nation on earth," he adds. "[It's] in remembrance of those who sacrificed their greatest gift for our freedom."

Photo Submission: Hi-res digital photos, along with descriptive text, may be emailed to kitofthemonth@moderndrummer.com. Show "Kit of the Month" in the subject line.

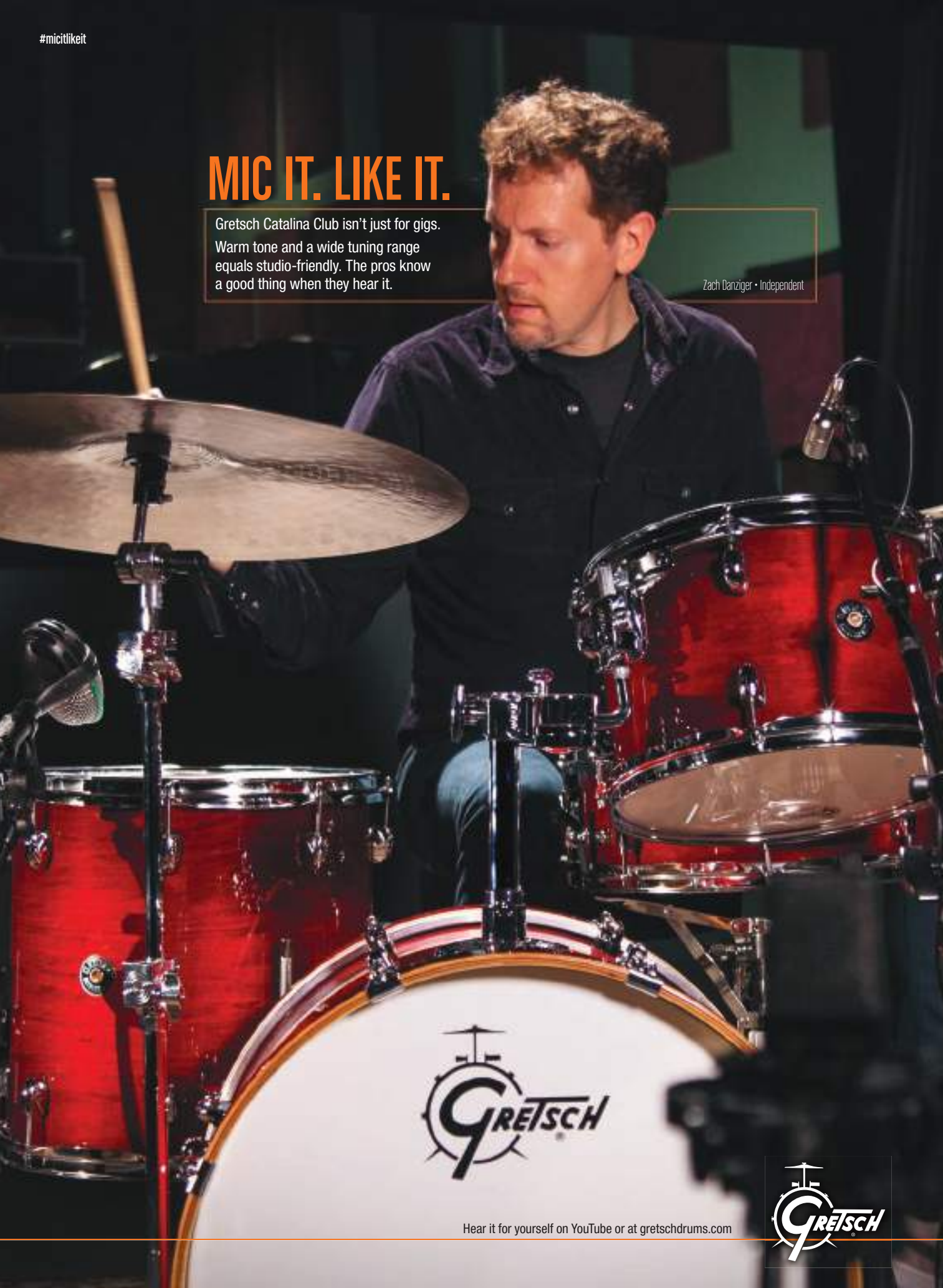
COMING UP IN MODERN DRUMMER

WARPAINT'S STELLA MOZGAWA

NILE'S GEORGE KOLLIAS GEARS UP • REVIEWS OF NEW TONY WILLIAMS, MARK GUILIANA, AND STEVE GADD RELEASES • AND MORE!

Alex Solca

#micitlikeit



MIC IT. LIKE IT.

Gretsch Catalina Club isn't just for gigs.
Warm tone and a wide tuning range equals studio-friendly. The pros know a good thing when they hear it.

Zach Danziger • Independent

Hear it for yourself on YouTube or at gretschdrums.com

GRETSCH

Gene Krupa

Buddy Rich

© 2016 Avedis Zildjian Company

Avedis

THE CYMBAL THAT LAUNCHED POPULAR MUSIC

INTRODUCING THE A AVEDIS COLLECTION
This new addition to the Zildjian A Family is a vintage recreation of the timeless sound and feel heard and played on thousands of top hits from the 1930s-1960s, from swing to bebop through the explosion of rock & roll.

Named in honor of Avedis Zildjian III, this legendary sound has been remastered and is now available for a new generation of drummers, delivering a thin, loose, played-in feel.

Visit Zildjian.com/avedis to learn more about this unique collection.
#THELEGENDARYSOUND

MADE IN USA
NORWELL,MA

Jo Jones

Chick Webb

Zildjian